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PAGES OF  
EXPERT TUTORIALS

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HOW TO



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image effects

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finder app

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- Alignment & symmetry



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## Animated GIF

Back in 2001 the animated SXSW logo was deemed cutting-edge technology. The X in the logo was a constantly rotating reel using the very popular GIF format.

## Coloured curves

Before the days of CSS and border-radius, web designers had to improvise to achieve rounded corners. The popular technique was to create an image that fit the background and foreground colours to create a seamless match.

## Transparency

PNG is the format of choice for creating transparent images. However, back in 2001, a lack of browser support meant that to create a transparency, the GIF format had to be used.



2001

Web design relic

Load time!

Page size: 215 KB



31 seconds on 56Kbps connection

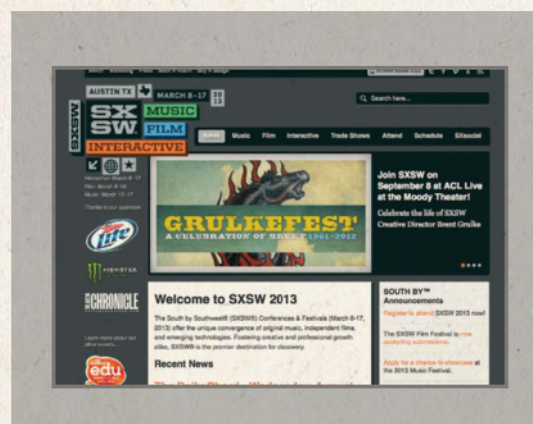
# SXSW [www.sxsw.com](http://www.sxsw.com)

South by Southwest brings together music, films and emerging technologies – making it one of the biggest events on the creative calendar.

The SXSW industry conference and festival started back in 1987, a long time before it made its presence felt on the web. Ten years after its inception, SXSW took to the web with a table-powered, text-led presence, which was very typical of sites in the early days of the internet. Evolving alongside the technologies of the period, the 2001 version of the site offered a far more

acceptable aesthetic that pushed it into class-leading territory. Still powered by tables, the site boasted an 800px width, ensuring that it worked with the popular resolution of the day. Stepping forward to the present day, the current site still retains an air of its 2001 predecessor aesthetically, but looking under the hood reveals a much different web presence.

Powered by tables the site boasted an 800px width, ensuring that it worked with the popular resolution of the day





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## trade secret

noun {c} ~tred si kriht - A secret formula, method, or device that gives one an advantage over competitors.

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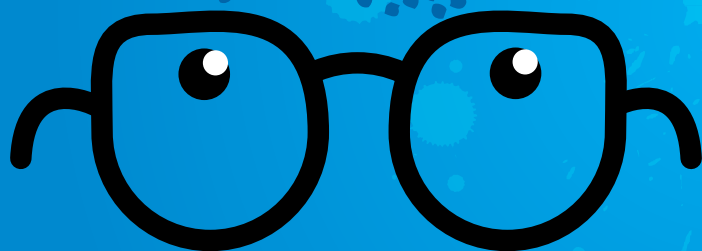


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CUTTING-EDGE TECHNIQUES



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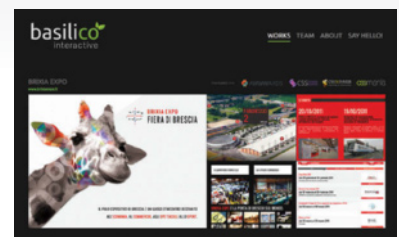
### DEPLOY A LIVE SITE USING GIT

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NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
Skymarket (www.skymarket.co.uk)	Premium 2	0800 321 7788	£149	50MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO BasicWeb	00800 8007 0070	£48	2GB	Unlimited	1,000	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO PowerWeb	00800 8007 0070	£72	6GB	Unlimited	2,000	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO AdvancedWeb	00800 8007 0070	£120	20GB	Unlimited	4,000	✓	✓	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EnterpriseWeb	00800 8007 0070	£180	50GB	Unlimited	6,000	✓	✓	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Trial (3 month)	0844 941 1000	N/A	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Starter	0844 941 1000	£23.88	500MB	Unlimited	20	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Personal	0844 941 1000	£41.88	3GB	Unlimited	500	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Plus	0844 941 1000	£71.88	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✓
Streamline.net (www.streamline.net)	Multisite	0844 941 1000	£137.88	20GB	Unlimited	Unlimited	✓	Option	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Email	08445 67 69 71	£18	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Windows Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Linux Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	eCommerce	08445 67 69 71	£90	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	SiteBuilder	08445 67 69 71	£12	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Switch Standard	0151 236 9111	£159	1GB	50GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Switch Business	0151 236 9111	£249	10GB	150GB	1500	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Business Pro	0151 236 9111	£348.96	20GB	300GB	5000	✓	✓	✓	✓	✓	✓	✓	✓
thename.co.uk (www.thename.co.uk)	Parking	0870 765 6364	£52.88	25MB	500MB	15	✓	✓	✓	✓	✓	✓	✓	✓
thename.co.uk (www.thename.co.uk)	Forwarding	0870 765 6364	From £15	N/A	500MB	N/A	✓	✓	✓	✓	✓	✓	✓	✓
thename.co.uk (www.thename.co.uk)	Hosting	0870 765 6364	From £7.50	N/A	N/A	N/A	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	Entry	0844 884 9100	£25	100MB	1GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	Home	0844 884 9100	£50	500MB	5GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	HomePro	0844 884 9100	£100	1GB	10GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	Business	0844 884 9100	£150	2GB	20GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Tidy Web Hosting (www.tidywebhosting.co.uk)	BusinessPro	0844 884 9100	£250	5GB	50GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Basic5S	0845 641 0776	£24	100MB	1,500MB	25	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Standard5S	0845 641 0776	£45	200MB	3,000MB	50	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Business5S	0845 641 0776	£70	500MB	7,500MB	100	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Advanced5S	0845 641 0776	£110	1,000MB	15,000MB	200	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Basic	0208 144 7057	£47.88	2GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Plus	0208 144 7057	£71.88	4GB	100GB	100	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Extra	0208 144 7057	£119.88	unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Professional	0845 130 1602	£107.40	5GB	50GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Business	0845 130 1602	£179.40	10GB	150GB	1,500	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Developer	0845 130 1602	£227.40	20GB	300GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Reseller	0845 130 1602	£329.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Starter	0844 358 1450	£69.95	1GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Professional	0844 358 1450	£149.95	4GB	100GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Starter Reseller	0844 358 1450	£199.95	5GB	25GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Business Reseller	0844 358 1450	£499.95	20GB	200GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
 <b>Zen Internet</b> www.zen.co.uk	Bronze (Linux)	0845 058 9000	£47.88	2GB	20GB	10	✓	✓	✓	✓	✓	✓	✓	✓
	Silver (Linux)	0845 058 9000	£95.88	5GB	50GB	25	✓	✓	✓	✓	✓	✓	✓	✓
	Gold (Linux)	0845 058 9000	£143.88	10GB	100GB	50	✓	✓	✓	✓	✓	✓	✓	✓
	Platinum (Linux)	0845 058 9000	£239.88	50GB	250GB	100	✓	✓	✓	✓	✓	✓	✓	✓
	Reseller (Linux)	0845 058 9000	£479.88	150GB	500GB	250	✓	✓	✓	✓	✓	✓	✓	✓
	Designer (Windows)	0845 058 9000	£59.88	2GB	20GB	-	✓	✓	✓	✓	✓	✓	✓	✓
	Developer (Windows)	0845 058 9000	£179.88	10GB	100GB	-	✓	✓	✓	✓	✓	✓	✓	✓

## Golden rules to top hosting

We identify and explain the key criteria for success...

1

### The best resources for you

Selecting your ideal package is largely determined by the kinds of resources and quantity of features you require from your hosting solution. Key criteria like web space and monthly bandwidth are important for those services likely to be subjected to heavy amounts of traffic, which is why package solutions for enterprise applications are typically much more expensive. The general rule of thumb is not to buy more than you need or underestimate potential requirements...

2

### Competitive and reliable

The hosting market is big business and hosting providers do try to drive prices down in a bid to entice your custom. Use our chart to compare costs, but be sure to visit the vendor websites to keep track of the latest deals, as they change. Remember that low price should not always be a deciding factor and that paying a premium for a more reliable, trusted and experienced vendor can offer you much better value for money in the long term.

3

### Putting you in control

Modern hosting is all about giving customers the power to set up, monitor and maintain their web space with minimal fuss. Most commercial vendors offer access to award-winning and intuitive control panels that enable you to log in remotely and intuitively tweak your account, without the need to relay complicated instructions down the phone. Be sure to find out from your potential host as much as you can about the control panel and request a demo.

4

### Fantastic customer support

If all else fails and you need some extra help to get your hosting back online, then a commitment to future customer support is key. Many vendors offer a service-level agreement which outlines what you can expect here, however most will be more explicit about whether phone support is included or email contact is preferred. Think about what you need for peace of mind and factor good, comprehensive technical support against the price.





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Continued...

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
ICUK www.icukhosting.co.uk	Enterprise Plus	0845 009 9175	£300	2GB	20GB	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Reseller Windows	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Reseller Linux	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Reseller Enterprise	0845 009 9175	£500	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Mail - M105	0800 043 0153	£15.17	256MB	3GB	50	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Home - H25	0800 043 0153	£24.47	1GB	8GB	50	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Professional - P55	0800 043 0153	£45	2GB	15GB	75	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller - R25	0800 043 0153	£97.88	2GB	30GB	250	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller - R105	0800 043 0153	£271.60	4GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Blog	01438 342 490	£20	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Dynamic	01438 342 490	£50	2GB	2GB	20	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Premium	01438 342 490	£80	5GB	5GB	50	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Unlimited	01438 342 490	£120	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Budget (Linux)	07891 235858	£11.88	1GB	1GB	500	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Home (Linux)	07891 235858	£23.88	10GB	10GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Pro (Linux)	07891 235858	£41.88	50GB	50GB	20,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Unlimited (Linux)	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	Windows Home	07891 235858	£17.88	2GB	2GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	Windows Unlimited	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (http://mediatemple.net)	Shared-Server Pro	+1 310 841 5500	£64	2GB	1TB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
<b>NameHOG</b> Affordable Internet Solutions <b>NameHOG</b> www.namehog.net	EMAIL ONLY	01604 212 904	£11.99	25GB	15GB	10	✓	✓	✓	✓	✓	✓	✓	✓
	STARTER	01604 212 904	£36.99	10GB	150GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	HOME PRO	01604 212 904	£59.99	25GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	BUSINESS	01604 212 904	£109.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	StartUp Plus	0845 363 3632	£89.99	500MB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business	0845 363 3632	£149.99	2,000MB	20GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business Plus	0845 363 3632	£89.99	3,000MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer	0845 363 3632	£239.88	1GB	20GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer Plus	0845 363 3632	£479.88	Unlimited	30GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Developer	0800 061 2801	£32.89	1GB	Unlimited	500	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	One	0800 061 2801	£109.99	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	Reseller	0800 061 2801	£274.89	Unlimited	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	VM500 Server	0800 061 2801	£300	20GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	2200DC Server	0800 061 2801	£720	160GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	3000DC Server	0800 061 2801	£1,200	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera (www.netcetera.co.uk)	2600QC Server	0800 061 2801	£1,800	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	Shared 100	0207 1000 424	£60	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS100	0207 1000 424	£600	5GB	5GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS200	0207 1000 424	£1,000	10GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS300	0207 1000 424	£2,000	15GB	50GB	20	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	Dedicated Servers	0207 1000 424	£3,000+	73GB+	1,500GB	100+	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Email	N/A	£25	100MB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Play	N/A	£40	100MB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Plus	N/A	£65	750MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Power	N/A	£95	2GB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	R3 Reseller	N/A	£660	10GB	50GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Starter	0843 289 4625	£18	1GB	Unlimited	10	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Business	0843 289 4625	£59.88	10GB	Unlimited	100	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Premium	0843 289 4625	£107.88	100GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 1	0800 321 7788	£49	10MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 2	0800 321 7788	£69	20MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Premium 1	0800 321 7788	£99	25MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓




# Featured host of the month: **Blackfoot Hosting** [www.blackfoot.co.uk](http://www.blackfoot.co.uk)



Offering more reasons for choosing one of the listed providers

**Blackfoot** is an experienced UK-based web-hosting provider with a proven pedigree in offering hosting and domain name registration services since 1999. Specialising in Linux-based servers, housed across three London data centres, Blackfoot promises 24/7 monitoring and a dedicated support team to guarantee uptime

and first-class delivery. Hosting options are available in five flavours ranging from the entry-level Home solution for £40 per year, up to the powerful eCommerce, Professional and Partner packages priced between £100-200. All come with access to the feature-packed cPanel control panel for intuitive maintenance.

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
Designwasp ( <a href="http://designwasp.com">http://designwasp.com</a> )	Windows Unlimited	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp ( <a href="http://designwasp.com">http://designwasp.com</a> )	Windows Home	0844 372 9848	£40	10GB	50GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Designwasp ( <a href="http://designwasp.com">http://designwasp.com</a> )	CheapHost	0844 372 9848	£10	300MB	100MB	5	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd ( <a href="http://digitalgibbon.com">http://digitalgibbon.com</a> )	Personal	01865 589 990	£12	1GB	Unlimited	10	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd ( <a href="http://digitalgibbon.com">http://digitalgibbon.com</a> )	Personal Plus	01865 589 990	£48	Unlimited	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd ( <a href="http://digitalgibbon.com">http://digitalgibbon.com</a> )	Business	01865 589 990	£108	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd ( <a href="http://digitalgibbon.com">http://digitalgibbon.com</a> )	Business Professional	01865 589 990	£132	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck ( <a href="http://www.domaincheck.co.uk">www.domaincheck.co.uk</a> )	Bronze Linux	0191 261 2252	£30	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck ( <a href="http://www.domaincheck.co.uk">www.domaincheck.co.uk</a> )	Gold Linux	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck ( <a href="http://www.domaincheck.co.uk">www.domaincheck.co.uk</a> )	Bronze Windows	0191 261 2252	£30	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck ( <a href="http://www.domaincheck.co.uk">www.domaincheck.co.uk</a> )	Gold Windows	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )	Reseller Unix	0845 226 5566	£399.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )	Reseller Windows	0845 226 5566	£499.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )	Enterprise	0845 226 5566	£89.99	1GB	2GB	250	✓	✓	✓	✓	✓	✓	✓	✓
Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )	Commerce	0845 226 5566	£179.99	2GB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )	Designer	0845 226 5566	£119.99	1GB	2GB	250	✓	✓	✓	✓	✓	✓	✓	✓
Donhost ( <a href="http://www.donhost.co.uk">www.donhost.co.uk</a> )	Developer	0845 226 5566	£259.99	2GB	5GB	500	✓	✓	✓	✓	✓	✓	✓	✓
eHosting ( <a href="http://www.ehosting.com">www.ehosting.com</a> )	Starter	0844 999 4100	£23.88	1GB	25GB	10	✓	✓	✓	✓	✓	✓	✓	✓
eHosting ( <a href="http://www.ehosting.com">www.ehosting.com</a> )	Personal	0844 999 4100	£59.88	2.5GB	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
eHosting ( <a href="http://www.ehosting.com">www.ehosting.com</a> )	Expert	0844 999 4100	£95.88	5GB	Unlimited	250	✓	✓	✓	✓	✓	✓	✓	✓
eHosting ( <a href="http://www.ehosting.com">www.ehosting.com</a> )	Virtual	0844 999 4100	£227.88	50GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase ( <a href="http://www.equipphase.net">www.equipphase.net</a> )	Bronze	0121 314 4865	£30	200MB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase ( <a href="http://www.equipphase.net">www.equipphase.net</a> )	Silver	0121 314 4865	£42	400MB	5GB	20	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase ( <a href="http://www.equipphase.net">www.equipphase.net</a> )	Gold	0121 314 4865	£72	800MB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Equipphase ( <a href="http://www.equipphase.net">www.equipphase.net</a> )	Platinum	0121 314 4865	£114	1,200MB	40GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com ( <a href="http://www.eurofasthost.com">www.eurofasthost.com</a> )	Email Only	02380 249 823	£40	1GB	2GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com ( <a href="http://www.eurofasthost.com">www.eurofasthost.com</a> )	Essential	02380 249 823	£75	2GB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com ( <a href="http://www.eurofasthost.com">www.eurofasthost.com</a> )	Superior	02380 249 823	£140	5GB	10GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com ( <a href="http://www.eurofasthost.com">www.eurofasthost.com</a> )	Premium	02380 249 823	£250	10GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting ( <a href="http://www.evohosting.co.uk">www.evohosting.co.uk</a> )	Starter	N/A	£29.99	500MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting ( <a href="http://www.evohosting.co.uk">www.evohosting.co.uk</a> )	Home	N/A	£54.99	2.5GB	30GB	50	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting ( <a href="http://www.evohosting.co.uk">www.evohosting.co.uk</a> )	Business	N/A	£79.99	6.5GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting ( <a href="http://www.evohosting.co.uk">www.evohosting.co.uk</a> )	eCommerce	N/A	£159.99	30GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Giacom ( <a href="http://www.giacom.com">www.giacom.com</a> )	Business Pro	0800 542 7500	£199	100MB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
 <b>Fasthosts</b> <a href="http://www.fasthosts.co.uk">www.fasthosts.co.uk</a>	Personal	0808 168 6777	£32.87	5GB	Unlimited	50	✓	✓	✓	✓	✓	✓	✓	✓
	Business Bronze	0808 168 6777	£58.38	50GB	Unlimited	500	✓	Option	✓	✓	✓	✓	✓	✓
	Business Silver	0808 168 6777	£76.39	Unlimited	Unlimited	Unlimited	✓	Option	✓	✓	✓	✓	✓	✓
	Business Gold	0808 168 6777	£101.89	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	WD Starter	0808 168 6777	£149.99	20GB	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
	WD Advanced	0808 168 6777	£199.99	Unlimited	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✓
Heart Internet ( <a href="http://www.heartinternet.co.uk">www.heartinternet.co.uk</a> )	Starter Professional	0845 644 7750	£29.80	2.5GB	10GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet ( <a href="http://www.heartinternet.co.uk">www.heartinternet.co.uk</a> )	Home Professional	0845 644 7750	£89.99	10GB	50GB	10,000	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet ( <a href="http://www.heartinternet.co.uk">www.heartinternet.co.uk</a> )	Business Professional	0845 644 7750	£129.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet ( <a href="http://www.heartinternet.co.uk">www.heartinternet.co.uk</a> )	Reseller Professional	0845 644 7750	£299.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )	Silver	0808 180 1880	£79.50	150MB	3GB	5	✓	Option	✓	✓	✓	✓	✓	✓
Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )	Gold	0808 180 1880	£139.50	300MB	5GB	10	✓	Option	✓	✓	✓	✓	✓	✓
Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )	Gold Plus	0808 180 1880	£189.50	450MB	10GB	30	✓	Option	✓	✓	✓	✓	✓	✓
Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )	Platinum	0808 180 1880	£359.50	600MB	20GB	50	✓	Option	✓	✓	✓	✓	✓	✓
Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )	Platinum Plus	0808 180 1880	£599.50	1.2GB	40GB	10	✓	Option	✓	✓	✓	✓	✓	✓
Hostway ( <a href="http://www.hostway.co.uk">www.hostway.co.uk</a> )	Email Plus	0808 180 1880	£49.95	50MB	N/A	5	N/A	N/A	✓	✓	✓	✓	✓	✓
ICUK <a href="http://www.icukhosting.co.uk">www.icukhosting.co.uk</a>	Professional	0845 009 9175	£30	250MB	1GB	50	✓	✓	option	✓	✓	✓	✓	✓
ICUK <a href="http://www.icukhosting.co.uk">www.icukhosting.co.uk</a>	Advanced	0845 009 9175	£50	2GB	2.5GB	150	✓	✓	option	✓	✓	✓	✓	✓
ICUK <a href="http://www.icukhosting.co.uk">www.icukhosting.co.uk</a>	Enterprise	0845 009 9175	£80	2GB	500MB	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK <a href="http://www.icukhosting.co.uk">www.icukhosting.co.uk</a>	Professional Plus	0845 009 9175	£90	500MB	5GB	100	✓	✓	option	✓	✓	✓	✓	✓
ICUK <a href="http://www.icukhosting.co.uk">www.icukhosting.co.uk</a>	Premium Plus	0845 009 9175	£150	1GB	12.5GB	500	✓	✓	option	✓	✓	✓	✓	✓





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# Hosting listings

**Got a deal you think we should list?**

Whether you're a hosting firm keen to promote your products or a happy customer who wants a favourite provider to be listed, drop us a line with the details!



webdesigner@imagine-publishing.co.uk

Keep an eye on the latest packages and deals with our comprehensive list of service providers

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
<b>1 &amp; 1 Internet Ltd.</b> <a href="http://www.1and1.co.uk">www.1and1.co.uk</a>	1&1 Starter (Linux)	0844 335 12 11	£29.88	5GB	Unlimited	1,000	✓	✗	✓	✓	✓	✓	✓	✗
	1&1 Standard (Linux)	0844 335 12 11	£59.88	50GB	Unlimited	3,000	✓	✓	✓	✓	✓	✓	✓	✗
	1&1 Standard (MS)	0844 335 12 11	£71.88	50GB	Unlimited	3,000	✓	✗	✓	✓	✓	✓	✓	✗
	1&1 Unlimited (Linux)	0844 335 12 11	£83.88	Unlimited	Unlimited	5,000	✓	✓	✓	✓	✓	✓	✓	✗
	1&1 Unlimited (MS)	0844 335 12 11	£107.88	Unlimited	Unlimited	5,000	✓	✗	✓	✓	✓	✓	✓	✗
	1&1 Business (Linux)	0844 335 12 11	£119.88	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
	1&1 Business (MS)	0844 335 12 11	£155.88	Unlimited	Unlimited	Unlimited	✓	✗	✓	✓	✓	✓	✓	✗
<b>111WebHost.com</b> <a href="http://111webhost.com">http://111webhost.com</a>	Unlimited Web Hosting Pack	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✗
	Starter Web Hosting Pack	N/A	£30	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	Budget Web Hosting Pack	N/A	£12	1GB	1GB	5	✓	✗	✓	✓	✗	✓	✓	✗
	WordPress Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	Drupal Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	Joomla! Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	osCommerce Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	ZenCart Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	PrestaShop Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗

123-reg (www.123-reg.co.uk)	Starter	0845 859 0018	£29.88	1GB	5GB	20	✗	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Plus	0845 859 0018	£59.88	5GB	50GB	500	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Pro	0845 859 0018	£107.88	10GB	100GB	750	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Bus Pro	0845 859 0018	£179.88	20GB	Unlimited	1,000	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Plus (MS)	0845 859 0018	£59.88	2GB	25GB	100	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Pro (MS)	0845 859 0018	£107.88	5GB	50GB	500	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Bus Pro (MS)	0845 859 0018	£179.88	10GB	150GB	1,000	✓	✗	✗	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	Light User	0870 321 2020	£45	20MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	Everyday	0870 321 2020	£100	200MB	10GB	15	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	Business/Pro	0870 321 2020	£275	500MB	20GB	50	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	JAVA Tomcat	0870 321 2020	£300	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	ASP.Net	0870 321 2020	£275	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Bronze Package	0845 166 8386	£40	10MB	500MB	2	✓	✗	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Silver Package	0845 166 8386	£64.99	20MB	2GB	10	✓	✗	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Gold Package	0845 166 8386	£79.99	50MB	2GB	50	✓	✗	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Titanium Package	0845 166 8386	£149.99	500MB	5GB	500	✓	✗	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	Reseller Package	0845 166 8386	£299.99	1GB	10GB	1,000	✓	✗	✓	✓	✓	✓	✓	✓
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Home	N/A	£40	500MB	5GB	5	✓	✓	✓	✓	✗	✓	✓	✗
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Business	N/A	£50	1GB	20GB	100	✓	✓	✓	✓	✗	✓	✓	✗
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	eCommerce	N/A	£100	2GB	40GB	200	✓	✓	✓	✓	✗	✓	✓	✗
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Professional	N/A	£150	3GB	60GB	300	✓	✓	✓	✓	✗	✓	✓	✗
Blacknight (www.blacknight.com)	Minimus	35359 918 3072	£45	10GB	200GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
Blacknight (www.blacknight.com)	Medius	35359 918 3072	£79	20GB	400GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
Blacknight (www.blacknight.com)	Maximus	35359 918 3072	£45	30GB	600GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
Bravo14 (http://bravo14.co.uk)	Starter Linux	N/A	£130	2,000MB	2,000MB	10	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Starter Windows	N/A	£20	2,000MB	2,000MB	10	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Business Linux	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Business Windows	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Ultimate Linux	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Ultimate Windows	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
Daily Internet (www.daily.co.uk)	Entry	0845 466 2100	£19.28	500MB	5GB	75	✓	✗	✓	✗	✓	✓	✓	✗
Daily Internet (www.daily.co.uk)	Home	0845 466 2100	£50.90	3GB	30GB	30	✓	✓	✓	✓	✓	✓	✓	✗
Daily Internet (www.daily.co.uk)	Business	0845 466 2100	£53.94	12GB	150GB	600	✓	✓	✓	✗	✓	✓	✓	✗
Daily Internet (www.daily.co.uk)	Business Plus	0845 466 2100	£77.94	24GB	250GB	Unlimited	✓	✓	✓	✗	✓	✓	✓	✗
Designwasp (http://designwasp.com)	Starter	0844 372 9848	£30	3GB	20GB	1,000	✓	✓	✗	✓	✗	✓	✓	✗
Designwasp (http://designwasp.com)	Home	0844 372 9848	£40	10GB	50GB	10,000	✓	✓	✗	✓	✗	✓	✓	✗
Designwasp (http://designwasp.com)	Business	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✗	✓	✓	✗



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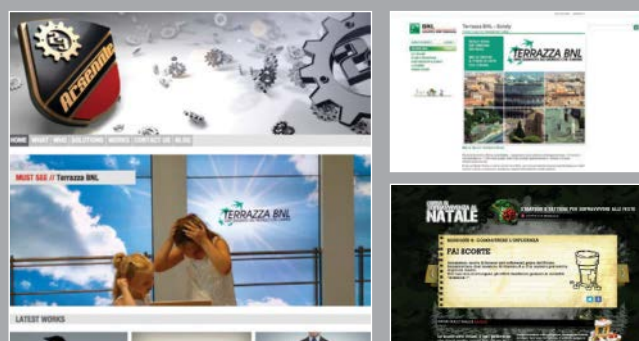
## 2 Gigasweb [www.gigasweb.it](http://www.gigasweb.it)

As one of the largest design agencies in Rome, Gigasweb offers full-service corporate design. Their design prowess is matched by their technical achievements that constantly push what is possible with digital design. Working with some of the largest global brands including Ford, HTC and UniCredit, this agency is always sought when cutting-edge design thinking is required.



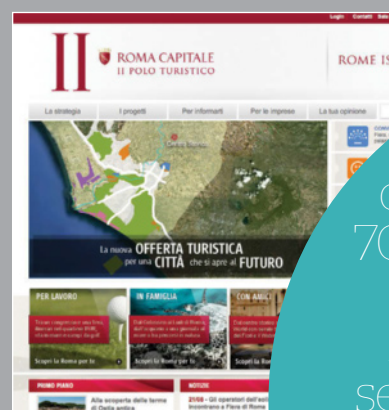
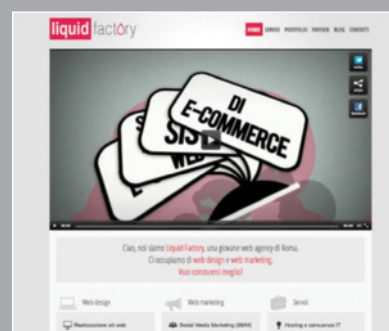
## 3 Arsenale23 [www.arsenale23.com](http://www.arsenale23.com)

Founded in 2007, Arsenale23 was the dream of Antonio Maccario and Ernesto Faraco – two individuals who wanted to build a company that would combine creativity and technical expertise to deliver outstanding design. The company now works across multiple media, but it's digital design where it really excels.



## 4 Liquid Factory [www.liquidfactory.it](http://www.liquidfactory.it)

Diverse is a word that is often used to describe this young agency. From the homepage of its new website it's clear that the designers are confident to develop a one-page site or an eCommerce platform with 10,000 products. From design to web marketing, Liquid Factory offers a one-stop-shop for professional digital design.



## 5 Gubernet [www.gubernet.com](http://www.gubernet.com)

With an impressive portfolio of work, Gubernet prides itself on its ability to meet and exceed the expectations of its clients. As the agency says, it: "Combine[s] creativity, professionalism and service using the most rapidly changing technologies, to help the customer to create a compelling online identity."



Rome's Colosseum constructed between 70 and 72 AD is a huge amphitheatre in the Ancient City that can seat 50,000 spectators

## Recommended hotspots



**Lushano Perera**  
web designer  
**Eataly Rome**  
[www.roma.eataly.it](http://www.roma.eataly.it)

Eataly is more than a supermarket with restaurants – it's an energetic marketplace, an opportunity to taste and take home the products of Italian artisans that bring you the highest quality products at a fair price. It's also an ideal place to bring international clients.



**Giulia Sermoneta**  
graphic designer  
**Macro**  
[www.museomacro.org](http://www.museomacro.org)

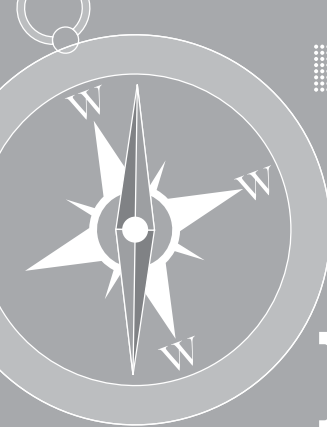
Macro is a place I go to seek daily inspiration. It's a contemporary museum of arts based in Rome, with different showcases of designers, artists and photographers. The diverse range of design gives me a sense of what it means to be an Italian designer.



**Andrea Calisi**  
web marketing specialist  
**Duke's**  
[www.dukes.it](http://www.dukes.it)

This is the place I go to relax at the end of my working day to do the 'Aperitivo' with my friends and taste some good International wines. The food and the company is always great, as is the design of the restaurant and bar itself.





# TREND MAP

Hotbeds of worldwide web design

## Rome

### When in Rome, seek out excellent design

With a history that spans two-and-a-half thousand years, and a culture that is packed with design sensibilities, Rome is the perfect location for cutting-edge digital design. With a setting that includes the Colosseum, St Peter's Basilica and the Monument of Victor Emmanuel II, who could fail to be inspired?

**A** whole life would not be enough to discover the Eternal City; a palimpsest made of layers of different civilisations piled one on another. Rome is a city where a multitude of different peoples are intermingled, where the present and the past stand shoulder to shoulder and the ancient merges with this modern, vibrant city for culture, art and business.

This makes Rome the ideal destination for anyone, whether you have your heart set on visiting all its famous sights, or you are just planning to put your feet up and rest. Everything in Rome is contiguous; its buildings and monuments, its squares and roads are so narrowly juxtaposed in such an intimate cohabitation that to trace a logical itinerary is virtually impossible.

To take a walk in this city is like undergoing a journey in a place haunted by extraordinary personalities of the past, while the delirium and ecstasy of absolute beauty offer an endless source of inspiration, and pleasure is found where it's least expected.

The city also has a long history of cutting edge design in a number of disciplines. World-renowned for fashion and furniture design, these sensibilities also influence the media design scene that is vibrant and offers the Italian designers' a unique perspective.

Italians are also well known for their fiery passion. Designers in Rome often talk at length on how passionate they are about every aspect of their work. Milan may grab the design headlines each year thanks to their fashion week, but digital developers also take their inspiration from the trends in every other design sector.



#### 1 **nwdesigns** [www.nwdesigns.it](http://www.nwdesigns.it)

Founded in 2002, nwdesigns has developed into one of the premier design agencies in Rome. With strong expertise in graphic design, the agency has embraced the digital environment with branding, web design and more recently, mobile apps. The agency believes that no job is too small or too large, and consistently brings its passion to exceed the status quo and to deliver exceptional results.



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**This offer expires 31 December 2012.**



# Lisa Lirones

web [lidesignerartist.com](http://lidesignerartist.com)



**Current role** Owner of LDesignerArtist  
**Education** Western Michigan University  
**Expertise** Logos and brand identity, art & illustration, photography, copywriting and editing, Adobe Creative Suite, WordPress, PHP, HTML, CSS, jQuery  
**Clients** Pioneer Publishing, Travelodge, ReMax Canada, Gulfway Sportswear, Lake Monroe Sailing Association, Spirit USA, Swiss Club Indiana.  
**Twitter** @LDesignerArtist



01 [lidesignerartist.com](http://lidesignerartist.com)



02 [ericyoungwebdesign.com](http://ericyoungwebdesign.com)



03 Mockup



04 [tomsmithguitarist.com](http://tomsmithguitarist.com)

Lisa is an award-winning designer with an enriching career in graphic design. An LA transplant raised in the Midwest, she currently resides in Bloomington, Indiana overlooking a 10,000-acre lake.

Throughout her career she has always worked hard to create effective visual communications that are not only beautiful but arresting – always exceeding her clients' expectations. She started her career of over 20 years first in newspaper publishing, then TV, followed by studio/agency experience, a stint in AV (think retail design for music and film) and after that, over ten years of in-house marketing and publication design. She loves the world she lives in, and is the owner of her own studio, where every day is a new adventure of creative possibilities.

What she loves most about web design is not only the immediacy of the message and the way the web connects us all, but how it has influenced the way designers work. New shapes, bolder looks, new details, better writing, new lingo, new software and technology all come together to create great experiences for web designers, their clients, and the public they all serve. With collaborative efforts merely a mouse-click away, the virtual office is a reality.

To be able to supply the demand across all her areas of expertise, Lisa has teamed up with fellow web aficionado, Eric Young out of Nashville, Tennessee. Together, they bring the best of both minds to deliver an even broader wealth of inspiration, creativity and imagination to every website they build.

## 01

Lisa's personal website sprang from a strong marketing plan that called upon her areas of expertise. Her mantra, 'Inspiration, Creativity, Imagination' repeats as a revolving slideshow in a banner placing.

## 02

A personal website created for Lisa's business and creative partner Eric Young. The use of an 'art gallery' motif is designed to reflect his attention to quality and detail in everything that he does.

## 03

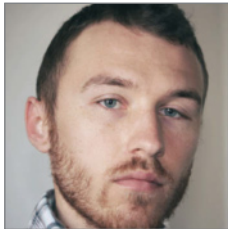
The strong, warm wood tones are a nod to the natural materials used to create the product, while the green background reflects organic surroundings and the family makes the business welcoming.

## 04

The motif evolved from the subject, one that is classic with an aesthetic flair. The rich wood tones echo the wood of the guitar, with sensitive lighting effects creating a warm glow.

# Blake Gentry

web [www.blakegentry.com](http://www.blakegentry.com)



**Current role** Senior art director  
**Education** AS film production  
**Expertise** HTML, CSS, WordPress, project management, video production, Photoshop, After Effects, Premiere Pro, Final Cut Pro  
**Clients** Coca-Cola, BMW, Mercedes, Post Foods, The North Face  
**Twitter** @blambo

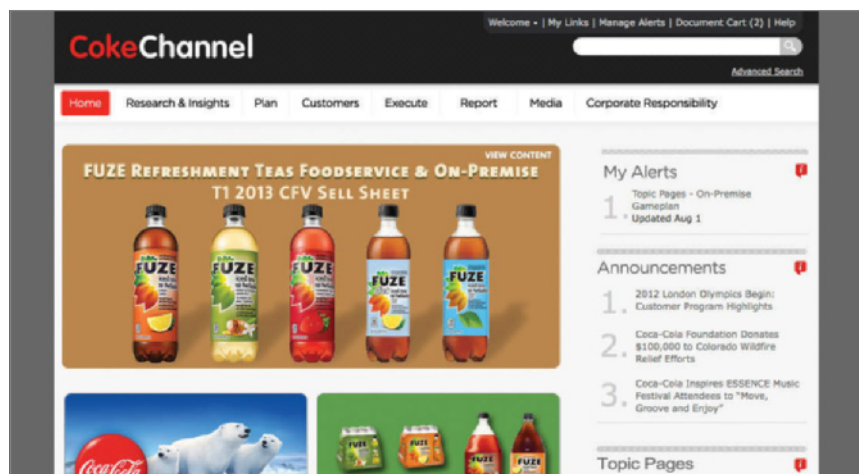
Blake is an art director with a focus on web design, front-end development and project management. Starting his career as an application developer he noticed a clear lack of usability in the government-level projects being delivered. After a few internal meetings he was offered his own creative department and started injecting usability and modern design trends into every project. From that point forward, Blake went on to work at multiple advertising agencies; from designing websites for local businesses to managing interactive campaigns for some of the world's most recognisable brands.

Being able to construct something that's pixel-perfect and as accessible or impactful as possible is his main driving force in web design. He also understands that the website or user interface is one part of a larger story. To that

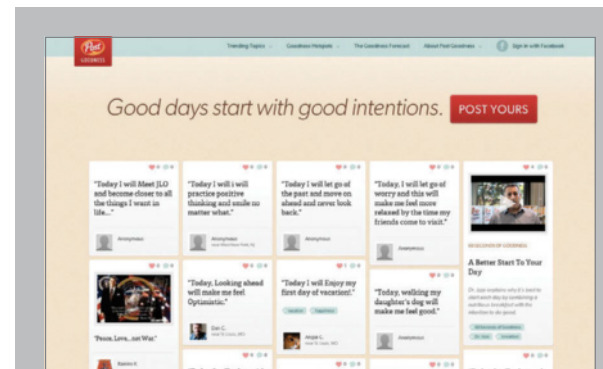
end he gets a great deal of inspiration from Alex Bogusky's Baked In and Jason Fried's Rework. From a purely visual perspective he's consistently admired Jonathan Hickman, Scott Hansen and Dieter Rams. App designs that have recently caught his attention include Partly Cloudy, Flight Card and Oink.

Overall, his main concern is simply to communicate a message in the most effective way possible. To that degree his true focus is the larger picture of how a brand is perceived and each marketing piece that plays into that. In the future Blake hopes to help brands shape how they communicate and which avenues they choose to channel their voice.

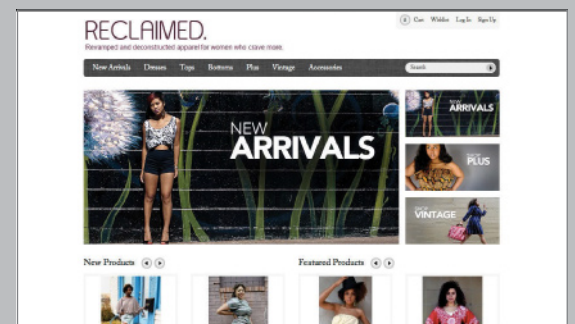
Currently Blake is focusing on responsive design for mobile platforms, pitching concepts for emerging trends and relocating to the San Francisco bay area.



01 [www.cokechannel.com](http://www.cokechannel.com)



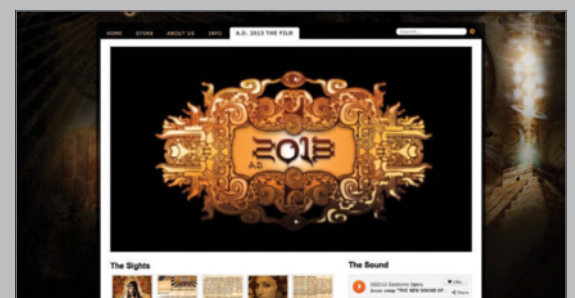
02 [www.postgoodness.com](http://www.postgoodness.com)



03 [www.reclaimedfashions.com](http://www.reclaimedfashions.com)



04 [www.facebook.com/honeybunchesof oats](http://www.facebook.com/honeybunchesof oats)



05 [www.ad2013.com](http://www.ad2013.com)

## 01

A business planning site with a light design and colour-specific genres for unique content. Clear copy and organisation were the primary concerns here.

## 02

An uplifting site for daily intentions of goodness. It utilises a subdued colour scheme, dynamic content, responsive design and retina graphics.

## 03

Full Magento eCommerce installation and design. A minimal approach with multiple filtering options and a strong emphasis on product imagery.

## 04

Brand-focused Facebook fan page utilising bright imagery of families and sunshine. Individual elements include challenges, games and event photography.

## 05

WordPress and eCommerce simplification and code optimisation with integrated photo gallery, sound clips, SEO and tracking for upcoming studio pitch.



# Joris Hens

web [www.goodbytes.be](http://www.goodbytes.be)



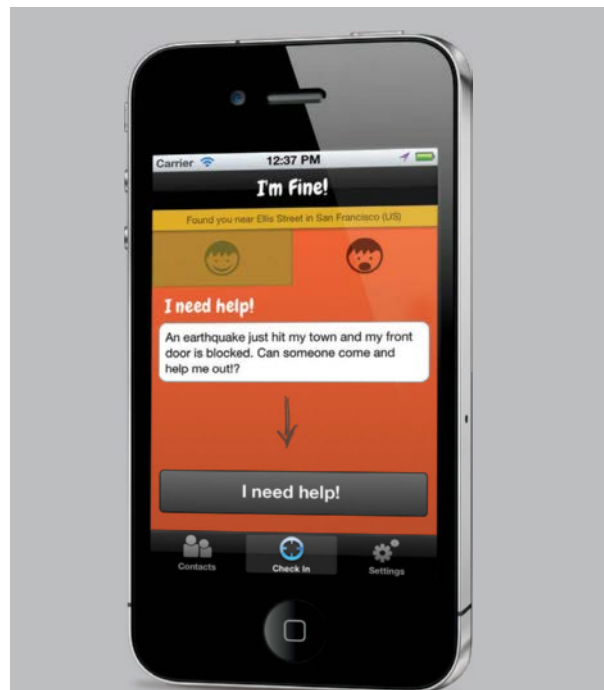
**Current role** Freelance web developer and college lecturer  
**Education** Bachelor's degree in IT, Master's degree in Commercial Sciences, degree in Education  
**Expertise** Expression Engine, PHP, Linux server management, HTML, CSS, JavaScript  
**Clients** Superdry, SolidShops, Genae, Webnology, Lessius College, The Music Productions  
**Twitter** @goodbytes

Joris is a web designer and developer from Belgium. He teaches the younger generation about web standards and good web development practices in college. He discovered his passion for the web in the Nineties, about the time he was discovering house music and techno. It was the rhythm and creativity in both areas that made the web such an interesting and wonderful place for him.

Now, years later, he cannot imagine a better way to share his passion than to teach aspiring web designers what he has learned over the past decade. The most notable changes in recent years for Joris are the insane amount of high quality frameworks and tools that have emerged, thanks to the web design community.

Back in the day, there was no Sass or Hami, Joris recalls. Today it seems that for every design or programming problem somebody has created a tool or framework to facilitate our work and that's just something you don't see that often in other professional domains.

Getting inspired on a daily basis is not an easy task, Joris admits. What helps is travelling to as many places as possible. Every few months, Joris feels the need to disconnect from the web completely and go on a trip to places like Japan, South Africa or anywhere else in the world. From just trying out new food to seeing colourful propaganda posters in Vietnam or Cuba, broadening your horizons is what it takes to remain creative and motivated.



03 [www.imfineapp.com](http://www.imfineapp.com)



04 [www.elegante.be](http://www.elegante.be)



05 [www.themusicproductions.com](http://www.themusicproductions.com)



01 [www.goodbytes.be](http://www.goodbytes.be)



02 [www.solidshops.com](http://www.solidshops.com)

## 01

Joris's recent portfolio redesign found inspiration in his direct environment. The site is based around some street art done by Roa in his home city.

## 02

SolidShops is a startup co-founded by Joris. To add authenticity to the design a selection of images of actual clients is used.

## 03

Inspired by some tragic events at the Pukkelpop festival in Belgium, this iPhone app helps to share a user's well-being with family and friends.

## 04

Sometimes web design can be really simple and elegant. For this Belgian interior decorator Joris created a very simple website with a clear focus on the call to actions.

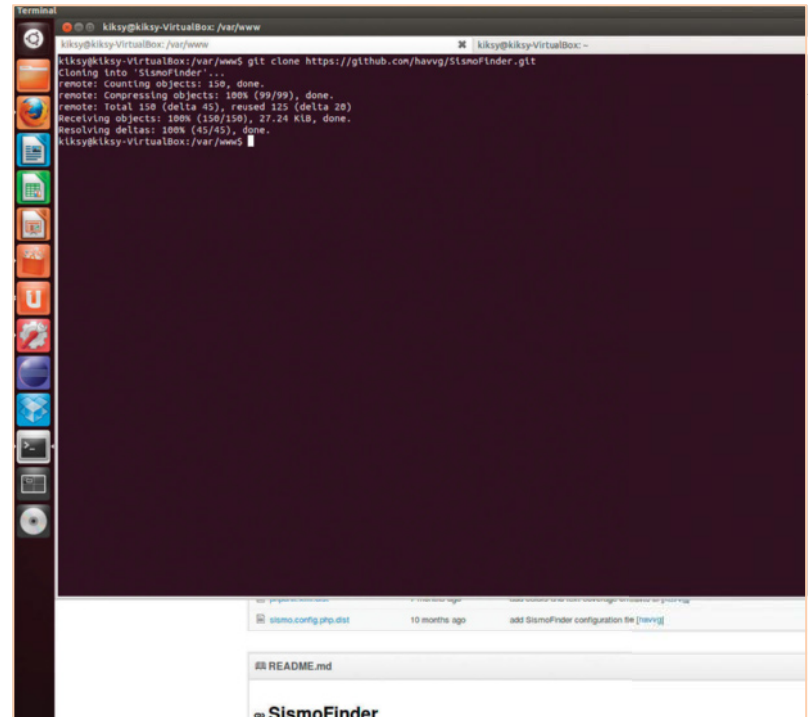
## 05

Working with larger images creates a good feel for what a business is doing. The design communicates simply that they are producers with easy access to music and pictures.

## 20 Silence Sismo

Alternatively, if you are logging the results of the tests, you might not want Sismo to output so much information. In this case you can tell Sismo to be quiet, simply by using the `--q` or `--quiet` switch. If at any time you get stuck, you can also use `-h` to get help on a topic.

```
001 php sismo.php build --quiet
```



## 21 Extending Sismo

As mentioned earlier, the default location for the config file is in the root of your own personal user directory. This isn't great if you have lots and lots of projects on the go at one time, or if you are working remotely on a project, perhaps one with multiple branches. SismoFinder is a simple wrapper to solve that problem for you.

```
001 git clone https://github.com/havvg/SismoFinder.git
```

**Alternative to PHPUnit**  
One of the other popular unit testing suites for PHP is SimpleTest. SimpleTest can be downloaded from [www.simpletest.org](http://www.simpletest.org), and can be used with Sismo simply by linking to the relevant directory.

## 22 SismoFinder config

You then just need to replace the Sismo config file with the following code. This autoloads the project into the correct directory and saves time. You can also continue to use the other settings such as the choice of notifications.

```
001 $loader = new Symfony\Component\ClassLoader\
UniversalClassLoader();
002 $loader->registerNamespaces(array(
003     'SismoFinder' => '/Users/kiksy/myProjSismoFinder/
src',
004 ));
005 $loader->register();
006
007 $finder = new SismoFinder\Finder();
008 $finder->addWorkspace('/Users/kiksy/myProj');
009
010 return $finder->getProjects();
```

## Code library

### The Sismo PHP config code

The Sismo.php config file is the only thing you need to add to start using the continuous testing server

You can set your Sismo to report on local or remote Git/GitHub projects by entering their name and location at this point.

```
001 // $notifier = $notifier = new Sismo\
Notifier\GrowlNotifier('pa$$word');
002 // $notifier = new Sismo\Notifier\
DBusNotifier();
003
004 $projects[] = new Sismo\
GithubProject('myLocalProject', '/Users/kiksy/
myProj', $notifier);
005 $projects[] = new Sismo\
GithubProject('myProj', 'kiksy/myProj',
$notifier);
006
007 $myProj = new Sismo\Project('myProj');
008 $myProj->setRepository('https://github.com/
kiksy/myProj.git');
009 $myProj->setBranch('master');
010
011 $myProj->setCommand('./vendors.sh;
phpunit');
012 $myProj->setSlug('symfony-local');
013 $myProj->setUrlPattern('https://github.com/
kiksy/myProj/commit/%commit%');
014 $myProj->addNotifier($notifier);
015 $projects[] = $myProj;
016
017 return $projects;
```

The GitHub repository is set here. Make sure to add the .git at the end, in the same way you would clone a repo.

Finally, we return an array of projects for Sismo to monitor. If the projects are not valid, then Sismo will let you know they have failed in the terminal window.



on [github.com](https://github.com). The branch that you will need is most likely master, but you can obviously get this to your own branch you're working on.

```
001 $myProj = new Sismo\Project('myProj');
002 $myProj->setRepository('https://github.com/kiksy/myProj.git');
003 $myProj->setBranch('master');
```

### 13 Remaining project settings

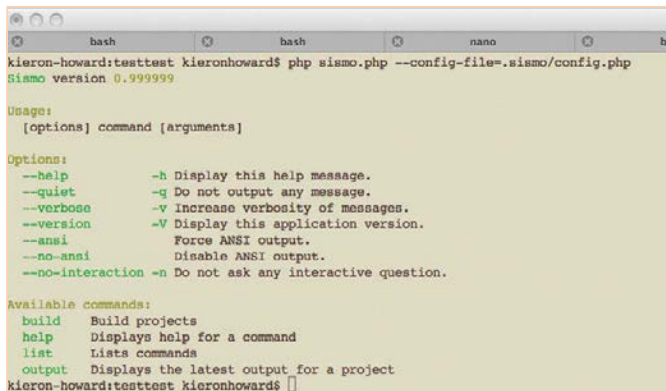
The last settings we need to add make up the command that will run to start your tests. As we are using PHPUnit, it links to the script to run that. You can switch this out though and change it for any testing software that you want to use for your specific language. Finally we add the commit route and return our \$project variable.

```
001 $myProj->setCommand('./vendors.sh; phpunit');
002 $myProj->setSlug('symfony-local');
003 $myProj->setUrlPattern('https://github.com/kiksy/myProj/commit/%commit%');
004 $myProj->addNotifier($notifier);
005 $projects[] = $myProj;
006
007 return $projects;
```

### 14 Changing the config file location

As the config file is very specific for one project, and the default location is set to be within the root of the user directory, you may want to move it - perhaps to the bottom of the project directory. That way you can run multiple Sismo tests on the same machine for different projects. Simply run this command to do so:

```
001 php sismo.php --config-file=.sismo/config.php
```



```

kieron-howard:testtest kieronhoward$ php sismo.php --config-file=.sismo/config.php
Sismo version 0.999999

Usage:
  [options] command [arguments]

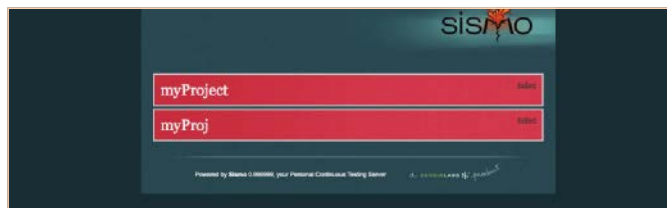
Options:
  --help           -h Display this help message.
  --quiet          -q Do not output any message.
  --verbose        -v Increase verbosity of messages.
  --version        -V Display this application version.
  --ansi           Force ANSI output.
  --no-ansi        Disable ANSI output.
  --no-interaction -n Do not ask any interactive question.

Available commands:
  build    Build projects
  help     Displays help for a command
  list     Lists commands
  output   Displays the latest output for a project
kieron-howard:testtest kieronhoward$

```

### 15 Run Sismo test

Open the browser and go to [localhost/myProj/sismo.php](http://localhost/myProj/sismo.php) - you should then see the main Sismo report page. This is where the updates will come on the status of each test and whether or not they have passed. The actual running of the tests is done from the command line.



### 16 Run your unit test

The next thing we need to do is run our unit test and see the end result. Make sure you are in the correct directory within your project and then run the command below. In your browser you should then see the results of the test.

```
001 php sismo.php build
```

### 17 Possible issues

While Sismo is fairly easy to set up, it is possible to come into some problems. Even if you don't use it, Sismo is dependent on SQLite3, and so this needs to be installed before Sismo will successfully run. While OS X mostly comes installed with SQLite, some of the Linux flavours don't. Run the below to start the installation.

```
001 sudo apt-get install php5-cli php5-dev make
002 sudo apt-get install libsqlite3-0 libsqlite3-dev
003 sudo apt-get install php5-sqlite3
004 sudo apt-get remove php5-sqlite3
005 cd ~
006 wget http://pecl.php.net/get/sqlite3-0.6.tgz
```

### 18 Make SQLite3

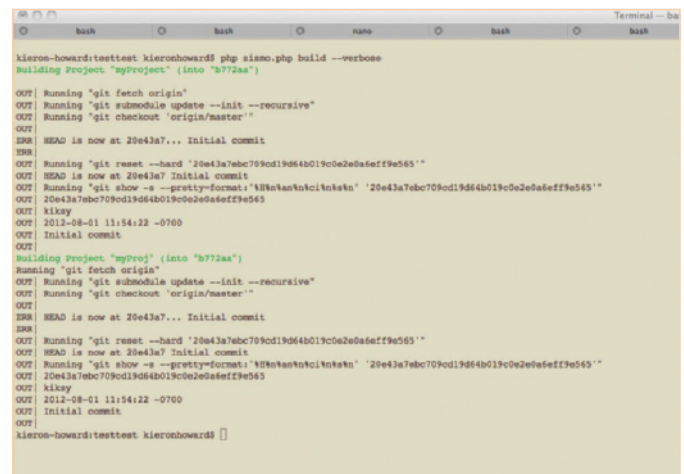
After the wget command has finished downloading the tar ball, you need to unzip it and then build the extension from the source. After that the final command will restart Apache. If this doesn't work for you, you can also try 'apt-get install php5-sqlite'.

```
001 $ tar -zxf sqlite3-0.6.tgz
002 $ cd sqlite3-0.6/
003 $ sudo phpize
004 $ sudo ./configure
005 $ sudo make
006 $ sudo make install
007 $ sudo apache2ctl restart
```

### 19 More descriptive output

To make Sismo output more information from the command line, either to debug the installation or to find out more on the state of your builds, you can use the --verbose switch when running Sismo. Just enter the command below.

```
001 php sismo.php build --verbose
```

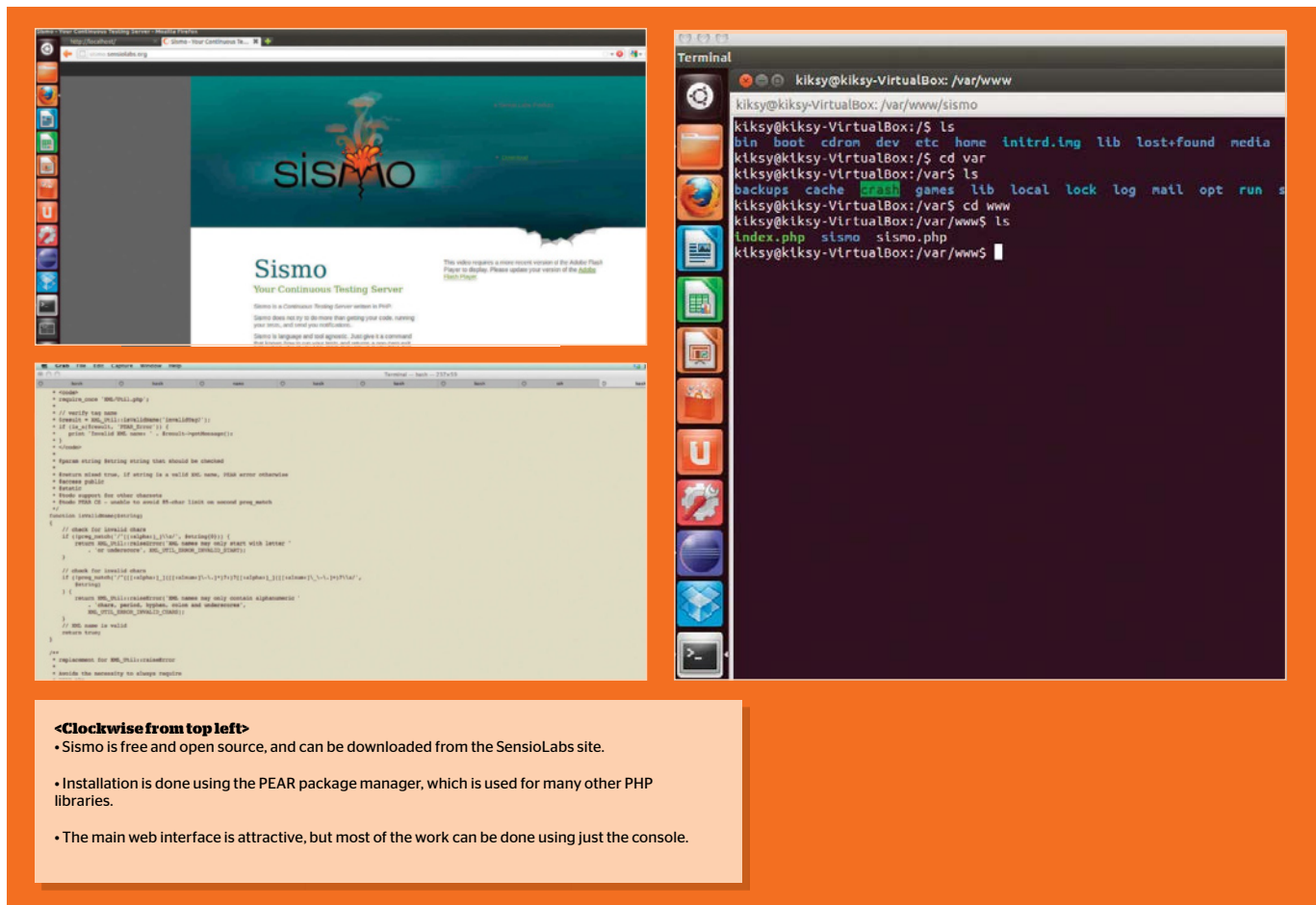


```

kieron-howard:testtest kieronhoward$ php sismo.php build --verbose
Building Project 'myProject' (into 'b772aa')

OUT: Running 'git fetch origin'
OUT: Running 'git submodule update --init --recursive'
OUT: Running 'git checkout 'origin/master''
OUT:
ERR: HEAD is now at 20e43a7... Initial commit
ERR:
OUT: Running 'git reset --hard '20e43a7ebc709cd19d64b019c0e2e8a6eff9e565''
OUT: HEAD is now at 20e43a7 Initial commit
OUT: Running 'git show -s --pretty=format:'%H%an%a%ci%nt%en' '20e43a7ebc709cd19d64b019c0e2e8a6eff9e565'
OUT: 20e43a7ebc709cd19d64b019c0e2e8a6eff9e565
OUT: kiksy
OUT: 2012-08-01 11:54:22 -0700
OUT: Initial commit
OUT:
Building Project 'myProj' (into 'b772aa')
Running 'git fetch origin'
OUT: Running 'git submodule update --init --recursive'
OUT: Running 'git checkout 'origin/master''
OUT:
ERR: HEAD is now at 20e43a7... Initial commit
ERR:
OUT: Running 'git reset --hard '20e43a7ebc709cd19d64b019c0e2e8a6eff9e565''
OUT: HEAD is now at 20e43a7 Initial commit
OUT: Running 'git show -s --pretty=format:'%H%an%a%ci%nt%en' '20e43a7ebc709cd19d64b019c0e2e8a6eff9e565'
OUT: 20e43a7ebc709cd19d64b019c0e2e8a6eff9e565
OUT: kiksy
OUT: 2012-08-01 11:54:22 -0700
OUT: Initial commit
OUT:
kieron-howard:testtest kieronhoward$

```



## <Clockwise from top left>

- Sismo is free and open source, and can be downloaded from the SensioLabs site.
- Installation is done using the PEAR package manager, which is used for many other PHP libraries.
- The main web interface is attractive, but most of the work can be done using just the console.

```
001 public function testAmount()
002 {
003     $this->assertCount(12, array('myString' ,
'anotherString' , 'etc'));
004 }
```

## 08 Test out Sismo

We need to create a config file for Sismo to read from. As Sismo is one file, we have to make the directory and file contents ourselves. It's easiest with Terminal. Navigate on the command line to the folder you placed Sismo in.

## 09 Create config directory

In Terminal enter the commands below. This creates our config directory and then a PHP config file that we will populate with our settings. Sismo is straightforward, but there are a few handy settings you can tweak.

```
001 mkdir ~/.sismo
002 cd ~/.sismo
003 touch config.php
```

## 10 Start config.php

Now edit the config.php file to contain the settings with which we need to work. Start off by creating a new array called \$projects, then we can add a notification system. Uncomment the notifier variable relevant to your OS.

```
001 <?php
002
003
004 $projects = array();
```

For OS X use the Growl notification system on test end

```
001 $notifier = $notifier = new Sismo\Notifier\
GrowlNotifier('pa$$word');
```

For Linux, use Dbus notifications

```
001 $notifier = new Sismo\Notifier\DBusNotifier();
```

## 11 Add your Git repos

Sismo works with Git repositories, so you will need to have a local and GitHub hosted repo to get the most out of the testing suite. Replace the relevant values in the code below with your own repos.

```
001 $projects[] = new Sismo\GithubProject('myLocalProject', '/
Users/kiksy/myProj', $notifier);
002
003 $projects[] = new Sismo\GithubProject('myProj', 'kiksy/
myProj', $notifier);
```

## 12 Project settings

Then we need to add a new project to our Sismo object. Once we have done that we can set our remote repository location, this will be somewhere



# Continuous testing using Sismo

Learn how to easily test your PHP projects using SensioLabs' excellent Sismo suite

**tools | tech | trends** PHP 5.3+, Sismo, PHPUnit, Git, GitHub account  
**expert** Kieron Howard



Testing code is something that every developer has to do to ensure a quality product on completion of a project. Most coders when they start off testing just manually follow the procedure of the code and try to find where the issue is, possibly echoing out a few variables here and there. While this works fine sometimes, for larger projects or projects you have inherited from other developers it can be a time consuming and frustrating process. Thankfully there are lots of tools available to help simplify testing, and to find bugs as soon as they are introduced. PHP is no different, and has apps such as SimpleTest or PHPUnit. SensioLabs have been making waves with their modern Symfony2 framework and the associated modules, and recently released the Sismo testing suite. Sismo is a continuous testing server that is written in PHP, but can integrate with any language. All you need to do is tell it what program you are using to test within the config file. This tutorial will show you how to test your PHP projects using Sismo, Git and PHPUnit.

## 01 Download Sismo

To start off we need to download the Sismo software, which can be found at [sismo.sensiolabs.org](http://sismo.sensiolabs.org). Sismo is quite simply just one PHP file, but don't be fooled, it's a very powerful little tool. Place the file into the web directory of your project.

## 02 Install PEAR

You'll also need to have the PEAR package manager installed if you don't already. For Windows users, run the file shown from the search bar, for OS X and Linux users, you'll need to run them from a terminal window. We need to do this, as this is how we will install PHPUnit, which is to be our testing software that we'll use.

Windows:

```
001 c:\php\go-pear.bat.
```

Linux:

```
001 $ wget http://pear.php.net/go-pear.phar
```

```
002 $ php go-pear.phar
```

OS X:

```
001 $ wget http://pear.php.net/go-pear.phar
```

```
002 $ php -d detect_unicode=0 go-pear.phar
```

## 03 Install PHPUnit

Once you have PEAR set up its time to install PHPUnit. PHPUnit is one of the most popular unit testers for PHP, and is a valuable tool to have. Back in terminal, enter the commands below to start the installation.

```
001 pear config-set auto_discover 1
```

```
002 pear install pear.phpunit.de/PHPUnit
```

## 04 Example test for PHPUnit

When you write your tests for PHPUnit, you extend the main PHPUnit class and then place your test methods inside that. It's normal to keep your tests in a separate folder to the rest of your app.

```
001 require_once 'PHPUnit/Framework.php';
002 class ArrayTest extends PHPUnit_Framework_TestCase
003 {
004 }
```

## 05 Main test methods

If you are not used to unit testing, then now is a good time to take a look at how it works and why you really should do it. Unit testing means writing code that verifies the output of your main app code. You write tests for each section of your code, until your entire project is covered. You can then run all the tests as one when implementing new features to quickly find bugs across the entire project.

```
001 function testToString() {
002     {
003
004 }
```

## 06 Testing main test methods

When writing unit tests, you need to break each method down into goals. Here we simply confirm that the variable we are testing contains the string 'This is my var'. If it does not, then the test fails.

```
001 function testToString() {
002     $result = $this->myVar->toString('contains %s');
003     $expected = 'contains This is my var';
004     $this->assertTrue($result == $expected);
005 }
```

## 07 Second method

As another example of a unit test method, we can test that we have the correct amount of elements within an array by calling the assertCount method. This test would clearly fail, as we are asserting that we have 12 elements, when we only have three within our array.

necessary CSS to create the visual of a completed task. text-decoration: line-through will do the trick nicely.

```
001 <script id="taskTemplate" type="text/template">
002 <span class="<%= completed ? 'completed' : 'incomplete'
003 %>"><%= text %></span>
004 <button class="complete"> </button>
005 <button class="delete"> </button>
006 </script>
```

## 15 Apply the CSS

At this point, each time the user clicks the checkmark button, the element's class name will toggle from incomplete to complete. This is exactly what we need. Now, we apply the necessary CSS so that, only when a task has been marked as complete, will it be presented as so.

```
001 <style>
002 .completed { text-decoration: line-through; color: #666; }
003 </style>
```

## 16 Edit a task

Though not paramount, it would be nice if we offered some way for the user to edit the text of a task. Let's implement the necessary functionality so that when the user double-clicks on a task, a new prompt is revealed, which allows the user to update their task.

```
001 events: {
002 'click .delete': 'delete',
003 'click .complete': 'updateStatus',
004 'dblclick span': 'edit'
005 },
006 // ...
007 edit: function() {
008 var text = prompt('What should we change your task to?', this.
009 model.get('text'));
010 this.model.set('text', text);
011 },
```

## 17 Model events

In its current state, if we edit a task, it does in fact update the model with the new text; however, the view remains the same. To fix this, we'll subscribe to when the model changes. When it does, we can re-render the view. It really couldn't be simpler.

```
001 initialize: function() {
002 this.model.on('change', this.render, this);
003 this.render();
004 }
```

## 18 Clear completed tasks

For our final trick, we'll allow the user to clear all completed tasks with the click of a button. The first step in making this a reality is to add a new method to the Tasks collection, completed, which will return only the models, where the completed attribute has been set to true.

```
001 var Tasks = Backbone.Collection.extend({
002 model: Task,
003
004 completed: function() {
005 return _.filter(this.models, function(model) {
```

“With little effort, we now have the ability to create, edit, delete, and complete any number of tasks”

```
006 return model.get('completed');
007 });
008 }
009 };
```

## 19 Attach the listener

The next step is to listen for when the user clicks the Clear Completed button from within the TasksView view. When they do, we'll fetch all the completed tasks, and remove them from the collection. Take care to note, however, that doing so won't yet update the DOM. We'll take care of that business in the following step.

```
001 events: {
002 'click .add': 'add',
003 'click .clear': 'clearCompleted'
004 },
005 // ...
006 clearCompleted: function() {
007 var completedTasks = this.collection.completed();
008 this.collection.remove(completedTasks);
009 }
```

## 20 Remove the root element

The final step is for the TasksView instance(s) to listen for when the associated model has been removed. When it is, we call the unrender method, which will remove the root element entirely from the DOM. Depending on how many tasks were marked as complete, this method can potentially run multiple times.

```
001 initialize: function() {
002 this.model.on('remove', this.unrender, this);
003 // ...
004 },
005 // ...
006 unrender: function() {
007 this.$el.remove();
008 }
```

## 21 Here we go

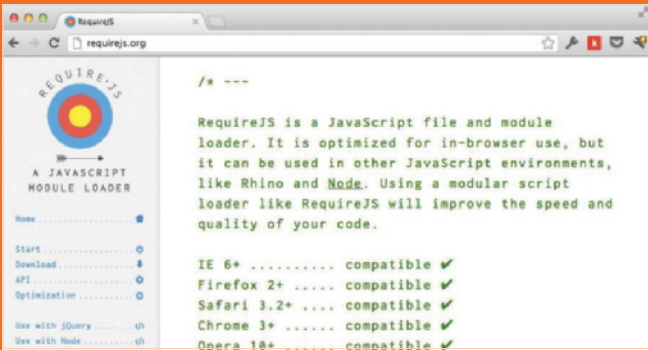
The structure is in place: the model, views, and collection. But, if you view the page in your browser, nothing will happen! To get the ball rolling, we only need to create a new instance of TasksView, and instantly, our task list tool will be up and running.

```
001 // Here we go!!
002 new TasksView;
```

## 22 Test file

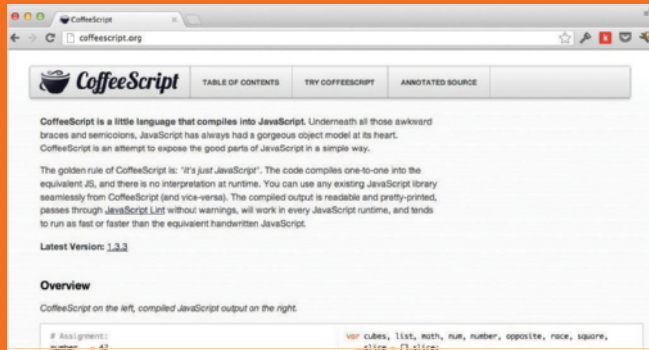
With relatively little effort, we now have the ability to create, edit, delete, and complete any number of tasks. But, more importantly, our code is beautifully structured into small components. To take things further, consider using RequireJS to organise your application. Remember: the key to building large JavaScript applications is... Not building large JavaScript applications!





RequireJS is a JavaScript file and module loader. It is optimized for in-browser use, but it can be used in other JavaScript environments, like Rhino and Node. Using a modular script loader like RequireJS will improve the speed and quality of your code.

IE 6+ ..... compatible ✓  
 Firefox 2+ ..... compatible ✓  
 Safari 3.2+ ..... compatible ✓  
 Chrome 3+ ..... compatible ✓  
 Opera 10+ ..... compatible ✓



CoffeeScript is a little language that compiles into JavaScript. Underneath all those awkward braces and semicolons, JavaScript has always had a gorgeous object model at its heart. CoffeeScript is an attempt to expose the good parts of JavaScript in a simple way.

The golden rule of CoffeeScript is: "it's just JavaScript". The code compiles one-to-one into the equivalent JS, and there is no interpretation at runtime. You can use any existing JavaScript library seamlessly from CoffeeScript (and vice-versa). The compiled output is readable and pretty-printed, passes through JavaScript Lint without warnings, will work in every JavaScript runtime, and tends to run as fast or faster than the equivalent handwritten JavaScript.

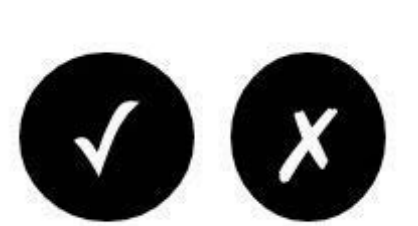
Latest Version: 1.3.2

Overview

CoffeeScript on the left, compiled JavaScript output on the right.

# Assignment  
 sum = 42

var cubes, list, math, num, number, opposite, race, square,  
 slice = [].slice;



**<Above left>**

- RequireJS is a fantastic module loader that makes the process of dealing with dependency management in Backbone a cinch

**<Above right>**

- CoffeeScript blends with Backbone beautifully – so much so that, once you try it, you won't want to go back

**<Left>**

- With the use of a couple unicode symbols, we can quickly create our buttons without the need for images

**<Below>**

- It only takes a bit of CSS to create the visual for a completed task. For a tasks app, the line-through property is your best friend

• Learn More About Backbone ✓ ✕

let's add a new property to the view, items, which points to the unordered list, and then append the new task directly to it.

```
001 initialize: function() {
002 // ...
003 this.items = this.$el.children('ul');
004 },
005 // ...
006 appendNewTask: function(task) {
007 var TasksView = new TasksView({ model: task });
008 this.items.append(TasksView.el);
009 }
```

## 12 Deleting a task

So far, so good. We can now add any number of new tasks, and they will correctly be thrown into the DOM accordingly. The next step is for us to listen for when the user clicks on the Delete button. When they do, we need to destroy the associated model and remove the element from the DOM. Luckily, that's pretty easy.

```
001 var TasksView = Backbone.View.extend({
002 tagName: 'li',
003 events: {
004   'click .delete': 'delete'
005 },
006 // ...
007 delete: function() {
008   this.model.destroy();
009   this.$el.remove();
010 }
011 });
```

## Backbone's only hard-dependency

Make sure you take the time to view the documentation for Underscore.js – it's a utility library that provides numerous helpful methods.

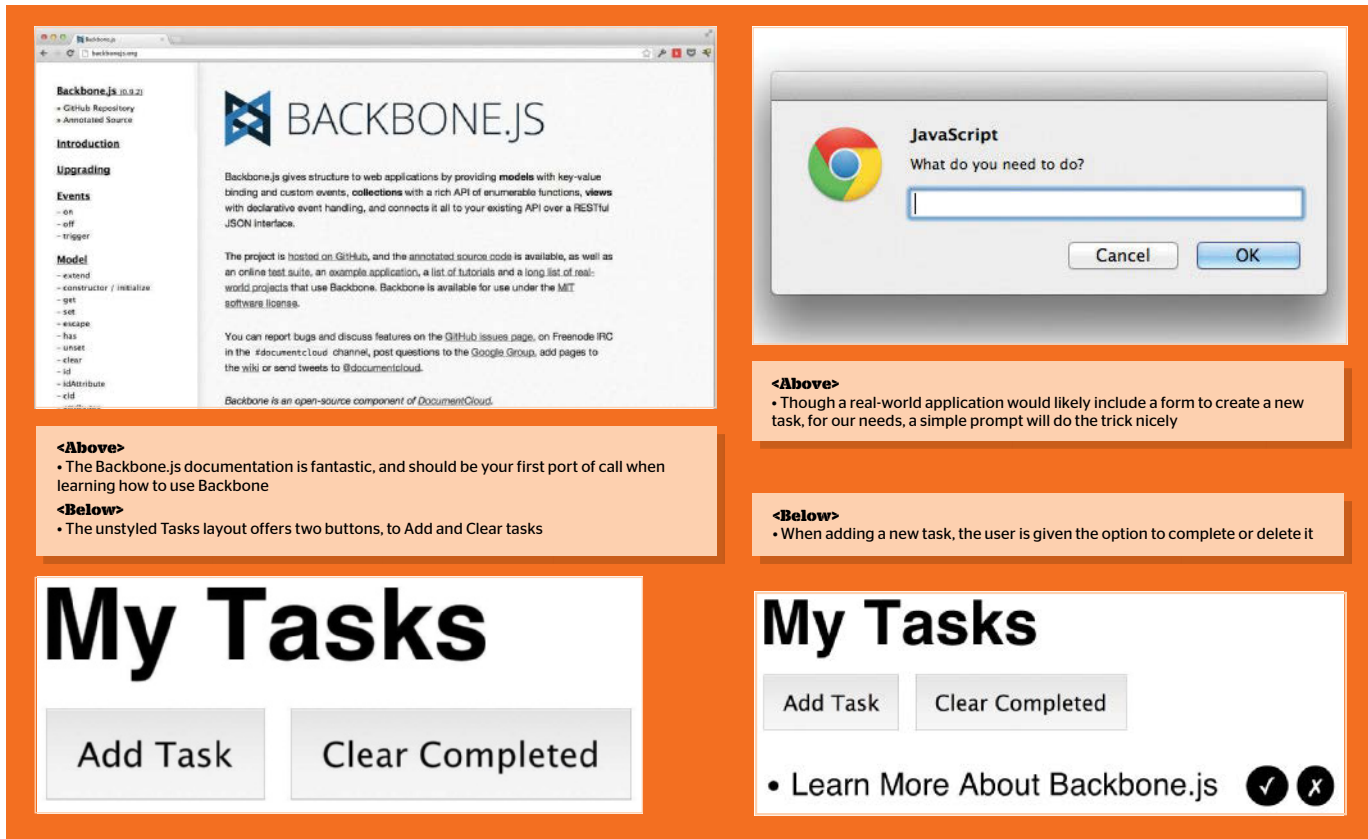
## 13 Completing a task

It wouldn't be much of a to-do list if the user doesn't have the ability to mark a task as being complete. To implement this functionality, we'll need to listen for when the Completed (the checkmark) button is clicked. When it is, we will update the model, and toggle its completed property.

```
001 {
002   'click .delete': 'delete',
003   'click .complete': 'updateStatus'
004 },
005 // ...
006 updateStatus: function() {
007   this.model.set('completed', !this.model.get('completed'));
008 // ...
009 }
```

## 14 Set the completed class

In the previous step, we only updated the model's completed property. This is helpful to us, but it isn't yet reflected on the actual page. Let's update the task template to apply a class, according to whether the completed property on the model is set to true or false. This way, we can apply the



## <Above>

- The Backbone.js documentation is fantastic, and should be your first port of call when learning how to use Backbone

## <Below>

- The unstyled Tasks layout offers two buttons, to Add and Clear tasks

## <Above>

- Though a real-world application would likely include a form to create a new task, for our needs, a simple prompt will do the trick nicely

## <Below>

- When adding a new task, the user is given the option to complete or delete it

listeners is a complete cinch. When this button is clicked, we'll use a simple prompt to query the user for their desired task, and then create a new model with that data.

```
001 events: { 'click .add': 'add' },
002 add: function() {
003 {
004   var text = prompt('What do you need to do?');
005   var task = new Task({ text: text });
006 }
```

## 08 A collection of tasks

At this point, you might be wondering where we're going to store all of these tasks. In the last step, we successfully created a new Task model instance, but what happens when we have ten new tasks? We need an easy way to store them. The solution is to use Backbone collections, which you can think of as glorified arrays.

```
001 var Tasks = Backbone.Collection.extend({
002   model: Task
003 });
```

## 09 Adding to the collection

Now we have a special container for our tasks. If it helps, for now, think of a collection as an array with some added sugar. Within the TasksView's initialize method, which automatically runs when a new instance is created, let's create a new collection instance variable. Next, back to the add method, we add the new task to the tasks collection.

```
001 el: '#tasks',
002 initialize: function() { this.collection = new Tasks; },
003 // ...
004 add: function() {
005   var text = prompt('What do you need to do?');
006   var task = new Task({ text: text });
007   this.collection.add(task);
008 }
```

## 10 Collection events

The add method is responsible for creating a new instance of the Task model, and adding it to the associated collection. But, we also need a way to update the DOM as well. Luckily, models and collections will make announcements when they are modified. Let's listen for a newly added item, and then update the DOM, accordingly.

```
001 initialize: function() {
002   this.collection = new Tasks;
003   this.collection.on('add', this.appendNewTask, this);
004 },
005 // ...
006 appendNewTask: function(task) {
007   var TasksView = new TasksView({ model: task });
008 }
```

## 11 Appending the content

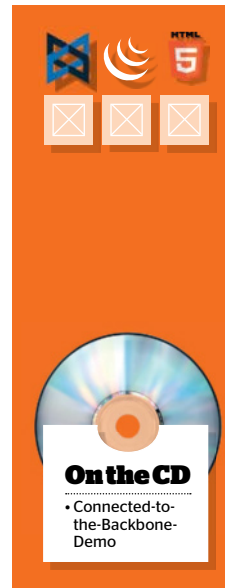
Remember: within TasksView, the root element is actually a div. But we need to append new tasks to the unordered list that is a child of that div. So



# Get your code connected to the Backbone

Join us as we show you how Backbone.js can provide structure for your unmanageable spaghetti code

**tools | tech | trends** Backbone.js, Underscore.js, jQuery, HTML  
**experts** Jeffrey Way



**H**ere's the thing: if you can't fathom why you'd need a framework like Backbone, chances are, you don't. Perhaps you're working on simple sites or basic WordPress themes. In these cases, a structured JavaScript framework will likely be overkill.

However, there will surely come a day when you realise that all that spaghetti code within script tags at the bottom of your page has suddenly become unmanageable. Not only that, but, due to the way you structured your code, it's also impossible to test. When that day occurs – and it will – head to [backbonejs.org](http://backbonejs.org), and level-up in your programming maturity.

Think of Backbone as a small framework to structure your applications. By implementing its own flavour of the MVC pattern, Backbone provides the tools to separate your data from the presentation. In this article we'll use a simple to-do list to explore the framework.

## 01 Create the HTML

We begin by creating the basic markup for our task list. This will serve to be the container for all new tasks. While we're here, we should also create two buttons for adding and clearing all completed tasks. Finally, we'll add an empty unordered list, which will house the tasks.

```
001 <h1>My Todos</h1>
002 <div id="tasks">
003   <button class="add">Add Task</button>
004   <button class="clear hide">Clear All</button>
005   <ul></ul>
006 </div>
```

## 02 The to-do model

Next, we need to focus on the Task model, or blueprint for each task. The model is the core of any application, and is where we can store defaults, as well as perform any necessary validation. In Backbone, creating a new model is as easy as extending Backbone.Model.

```
001 var Task = Backbone.Model.extend({
002   defaults: { text: 'New task', completed: false } });
```

## 03 The TasksView view

If a model is responsible for the data, then a view is responsible for the presentation of that data. In Backbone, however, a view is a bit different from what you might have previously experienced using a server-side language. A view should ideally represent a single DOM element. For a task, we'll use a list item as its container.

```
001 var TasksView = Backbone.View.extend({
002   tagName: 'li',
003   initialize: function() {} });
```

## 04 Create the task template

Think about it: for each new task, we need to have some way to edit, delete, and complete it. While we could store a long string of HTML in our

JavaScript, doing so is generally considered by most developers to be bad practice. Instead, let's create a template and take advantage of Underscore's built-in templating abilities.

```
001 <script id="taskTemplate" type="text/template">
002 <span><%= text %></span>
003 <button class="complete"> </button>
004 <button class="delete">X</button>
005 </script>
```

## 05 Apply the template

With a template now in place, let's run it through Underscore's template method. Next, within the render method, which is responsible for generating the structure of the view's element, we merge the template with the associated model's data, and append the generated HTML to the view's root element: the list item.

```
001 template: _.template( $('#taskTemplate').html() ),
002 initialize: function() { this.render(); },
003 render: function() {
004   var markup = this.template(this.model.toJSON());
005   this.$el.html(markup);
006 }
```

## 06 Tasks wrapper view

So far, we have a view for a specific task item. However, we need a new view – one that will represent the tasks container. In step 1, we created the #tasks wrapper div, along with two buttons to add and clear completed tasks. So, let's bind our new view to that element in the DOM.

```
001 var TasksView = Backbone.View.extend({
002   el: '#tasks'
003 });
```

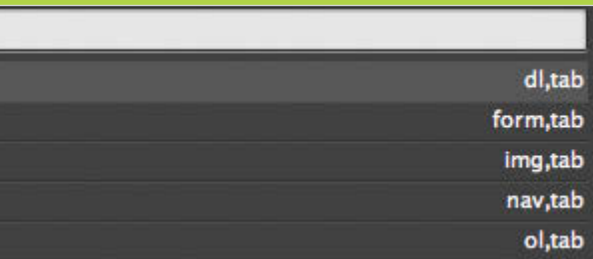
## 07 Event listeners

Now that we have a view for the tasks wrapper, let's listen out for when the Add Task button is clicked. In Backbone, attaching event



placeholder snippets? Well, the placeholder plug-in does this very thing.

Whether you need a temporary image, a few lorem ipsum paragraphs, or even a definition list with dummy text, this is the plug-in that will be perfect for the job.



## Easy configuration

Sublime Text is sometimes criticised because it does not offer a flashy interface for managing configuration options.

Ironically, the fact that Sublime literally displays an editable JavaScript object for configuration is one of its greatest strengths. This makes the process of tweaking Sublime's settings exactly to your needs as simple as humanly possible.

For instance, to disable the Indent Guidelines, open the Default Settings file, search for `draw_indent_guides` (with `Cmd+I`), and set its value to `false`.

```
// Set to false to turn off the indentation guides.
// The color and width of the indent guides may be customized by
// the corresponding .tmTheme file, and specifying the colors "g"
// "activeGuide" and "stackGuide"
"draw_indent_guides": true,

// Controls how the indent guides are drawn, valid options are:
// "draw_normal" and "draw_active". draw_active will draw the id
// guides containing the caret in a different color.
"indent_guide_options": ["draw_normal"],

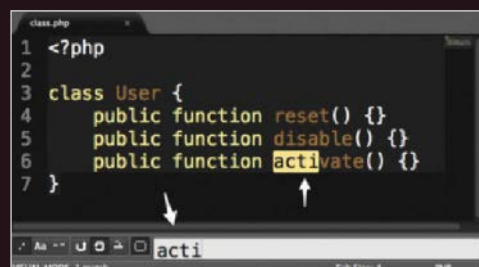
// Set to true to removing trailing white space on save
"trim_trailing_white_space_on_save": false,

// Set to true to ensure the last line of the file ends in a new
// character when saving
"ensure_newline_at_eof_on_save": false,
```

## Live searching

When we need to search a file, we often resort to bringing up a Search and Replace panel, which takes up unnecessary time.

Instead, just press `Cmd+I` to perform a live search on the current file. As you enter your query, the cursor will instantly be repositioned to the next occurrence of the string, saving you time.



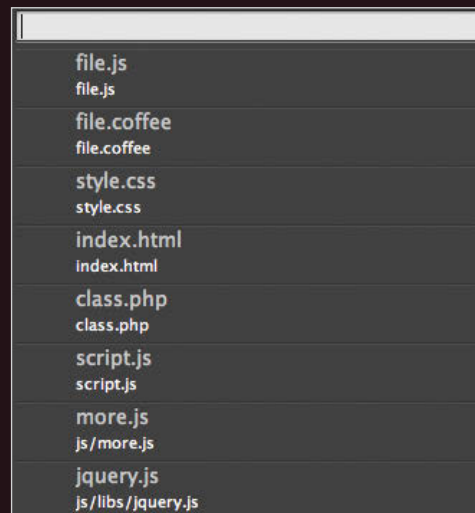
## File-switching in milliseconds

If you're still manually referring to the sidebar to find the desired file to switch to, you're doing it wrong.

Sublime's instant Goto anything feature is incredible, and is faster than you've ever experienced in an editor.

Type ``Command + p`` to bring up a list of all the files in the current project. You can now use fuzzy searching to choose the file that you wish to switch to. Need a list of all the JavaScript files? Type ``js``. You'll find that as you type your search Sublime Text will, with lightning speed, switch to the upper-most file that matches up to your search query.

This is the preferred method to navigate to new files. Remember: the sidebar is a last resort.



## Key bindings

Sublime provides the ability to easily set key bindings to trigger any command.

Consider the binding for moving a file to a different window, when working with multiple columns. By default, we'd need to press `Ctrl+Shift+2`; however, this can be a bit difficult to remember. Let's instead remap this to `Option+2`.

While we could edit the default keybindings file, this is a bad practice, due to the fact that any Sublime update will reset your customisations. Instead, it's best to edit the User keybindings file.

```
001 [
002 { "keys": ["alt+1"], "command": "move_to_
group", "args": { "group": 0 } },
003 { "keys": ["alt+2"], "command": "move_to_
group", "args": { "group": 1 } },
004 { "keys": ["alt+3"], "command": "move_to_
group", "args": { "group": 2 } },
005 { "keys": ["alt+4"], "command": "move_to_
group", "args": { "group": 3 } }
006 ]
```

Don't worry if this looks confusing; search the default keybindings for the setting that you need to alter, and then copy and paste the object accordingly.

## Instant Alignment

The Alignment plug-in, by Will Bond, will instantly adjust your code to make for more beautifully laid-out code.

Most commonly it is used to ensure that the equal sign (=) for variable assignments lines up.

Installed via Package Control, the Alignment plug-in can be activated by selected an applicable piece of code, and pressing `Ctrl+Shift+A`.

In effect, the plug-in will translate:

```
001 var first = 'Joe';
002 var last = 'Black';
003 var job_title = 'Death';
004 var status = 'On holiday';
```

Into:

```
001 var first    = 'Joe';
002 var last     = 'Black';
003 var job_title = 'Death';
004 var status   = 'On holiday';
```

Simple, yet helpful!

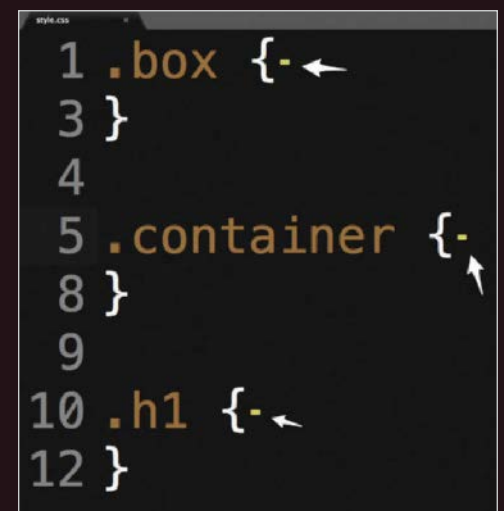
## Code folding

Naturally, Sublime Text provides great support for your multi-level code folding.

Let's say that you're working on a stylesheet, and want to hide all properties; either choose `Edit>Cold Folding>Fold All`, or press `Cmd+K+I`.

Nice! Now if you want to unfold all the blocks, just press `Cmd+K+J`.

The keybindings may take some time to memorise, but it's worth the effort.





# <25 MUST-KNOW SUBLIME TEXT 2 TIPS AND TRICKS>

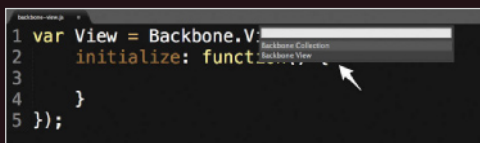
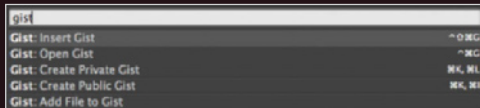
## Versioned snippets

While Sublime's native snippets certainly get the job done, for larger snippets you might prefer to take advantage of GitHub Gists.

Begin by installing the Gist plug-in through Package Control. This will now provide a handful of new options within the command palette.

When attempting to create a new Gist, you'll find that you first need to specify your GitHub credentials. It's recommended that you create a special account specifically for your snippets. Once you do so, set the credentials and try again. When you've created a handful of snippets, you can list them through the command palette, by choosing Gist: Open Gist.

The best part is that when you fork existing snippets through [gist.github.com](https://gist.github.com), they'll automatically be available to you in Sublime Text. Plus, free version control for your snippets!



## Distraction-free editing

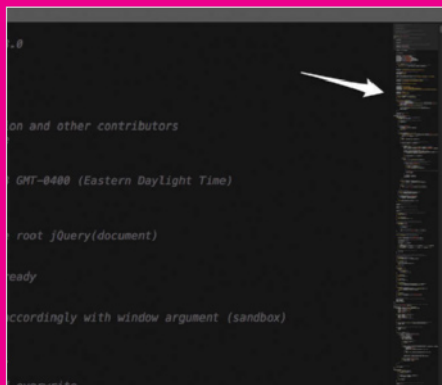
Sometimes, we need to filter out all of the additional fluff that gets in the way of our coding.

Use Distraction Free Mode to take this idea as far as possible. This option is available, via the View menu. Select Enter Distraction Free Mode or use the keyboard shortcut, Ctrl+Shift+Cmd+F.

## Bird's-eye view

One of Sublime's stand-out features is its unique side panel that offers a bird's-eye view of the current file.

This feature can be incredibly helpful for large files, as it allows us to scan a file in seconds, without manually having to scroll the page.



## Build systems

Sublime's build system allows you to apply keybindings, which can be piped through to a multitude of external programs, such as CoffeeScript, Sass, Grunt, and more.

Rather than switching to the Terminal to run your build command, you can accomplish the same thing from directly within the editor.

Let's use CoffeeScript as an example. Begin by creating a coffeescript.sublime-build file within the Packages/ directory. Next, paste the following code in:

```
001 {
002   "cmd": ["coffee", "-c", "$file"],
003   "selector": "source.coffee",
004   "path": "/usr/local/bin/"
005 }
```

cmd specifies the command that should be executed, along with any arguments and flags. In this case, we're running the current file through the CoffeeScript compile command. Secondly, path is only necessary if CoffeeScript is not installed in your base path.

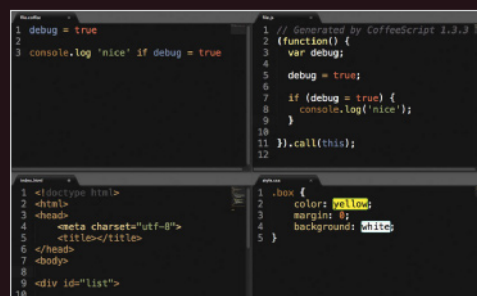
Once you've saved the file, a new optional will be available through Tools>Build System. Choose CoffeeScript, and now when you run the build command with Cmd+B, the current CoffeeScript file will be compiled.



## Multiple columns

Prefer to edit multiple files within the same window?

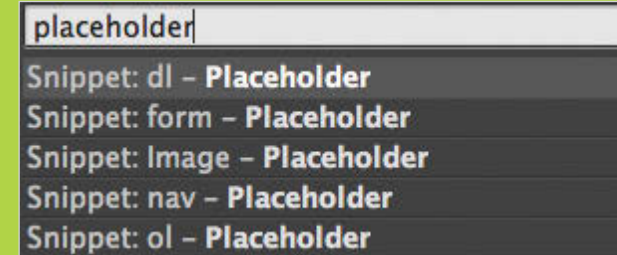
Sublime offers a handful of options for generating split views, including rows and columns. Browse to View>Layout to view the available choices, and be sure to memorise the keyboard commands as you'll be using this feature often.



## Placeholders

There will be many times during development, that we won't have content for a webapp.

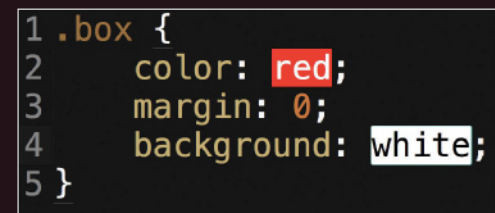
In these cases, we typically use placeholder text and images. When considering how frequently this is done, wouldn't it be smart to create a handful of



## Live CSS colouring

The Live CSS plug-in, though somewhat simple, can be quite helpful.

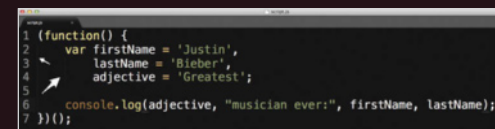
This plug-in will automatically set the background of any colour value in your stylesheet equal to what you've specified. Certainly it's a small convenience, but it can be quite useful nonetheless.



## Indentation guides

A surprisingly rare convenience found in Notepad++ is indentation guides.

Often, when browsing massive files, it can be difficult to match indentation without a bit of help. Sublime's indentation guides provide helpful visuals to fix this.



## Development version

Don't forget that Sublime Text 2 is still in the process of actively being developed.

You're encouraged to use the development version of Sublime Text, available at [sublimetext.com/dev](https://sublimetext.com/dev). Don't worry; even though these are development versions, you'll rarely come across any bugs.





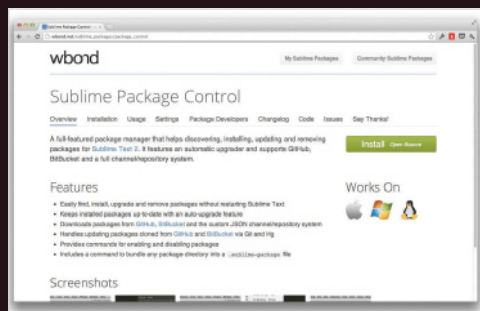
## Package control

Package Control is a powerful package manager that allows you to, from within the particular code editor of your choice, install pretty much any package that you can imagine.

Need Zen Coding or CoffeeScript syntax highlighting? It only takes a couple keystrokes to set up. No more scouring the web for the right plug-in!

To install Package Control, visit Will Bond's website ([wbond.net/sublime\\_packages/package\\_control](http://wbond.net/sublime_packages/package_control)), copy the snippet of code provided, return to Sublime Text, press Ctrl+`,`, paste the snippet in, and restart.

To install Zen Coding, open the command palette (Cmd+Shift+P) and type, 'install.' Sublime will provide a list of all the various plug-ins that are available to be installed. Search for Zen Coding and hit Enter to install it. Yep – it's that easy! To confirm that it worked, type `<ul>li*4 + Tab</li>`. Ta-da!



## TextMate themes

It's likely that you Mac readers are currently using TextMate.

Luckily, Sublime Text offers full support for TextMate themes.

This means that, yes, your custom colour scheme can be migrated over to Sublime Text without an ounce of configuration. Simply drop it into your Packages directory as is.

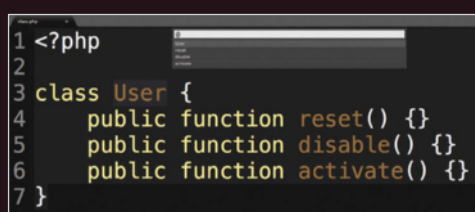


## Goto symbol

Visit any class or list of functions, type ``Command + r``, and you'll be presented with a list of all the methods on the page.

As an example, if you're viewing a PHP class, ``Command + r`` will list all of the method names. You can then use fuzzy searching to instantly scroll to the desired method.

When we combine this with Sublime's instant file switching capabilities, this command becomes particularly helpful. Imagine that you need to edit style.css, and, specifically, the `.box` class within that file; type ``Command + p``, `style@box`, and you're there!



## Easy CSS with Prefixr

Prefixr is a web service that automatically applies the necessary CSS vendor prefixes to stylesheets.

With Prefixr, you don't have to remember which vendors to use for any given CSS3 property. The Sublime Prefixr plug-in brings this functionality directly to your editor.

Once you've installed the plug-in through Package Control, select the contents of your stylesheet, and trigger the plug-in by typing Control + Command + x. Voila! Your file has instantly been updated. Now you can use the official syntax, and let Prefixr figure out the vendor-specific requirements.



## Advanced new file

The less you touch the mouse, the better.

Unfortunately, by default, creating a new file in Sublime Text can take a bit longer than we'd like. Thankfully, the Advanced New File plug-in fixes this.

Once installed, type ``Command + Option + n``, and you'll see a new panel pop up at the bottom. What's fantastic about this plug-in is that you can also create files within folders that do not yet exist.

Simply type the full path to the desired new file, and you're good to go.

Let's create a new jQuery.js file within a `js/libs` directory that has yet to be created: ``Option + Command + n``, `js/libs/jquery.js`, `save`, ``Command + Shift + p``, `Fetch`, `Single File`, `jQuery`. We've now, in seconds, created a directory tree and downloaded the latest version of the library.

## Vintage mode

Vim users can easily migrate to Sublime Text, thanks to its optional Vintage mode.

To enable Vintage Mode, edit the Default Preferences file within the Preferences menu, scroll to the bottom, and remove the Vintage item from the `ignored_packages` array.

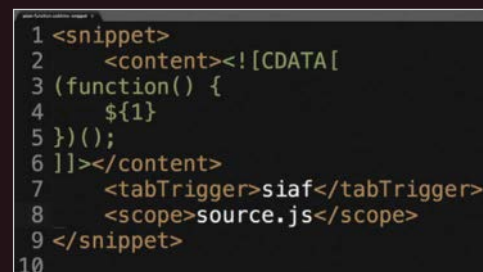
Now, press Escape, and you're in command mode. You'll find that Sublime's Vi keybindings are quite good!

## Native snippet

Each snippets in Sublime Text refers to a single file, and allows for tab completion and default values.

To create a new snippet, choose Tools>New Snippet. In this new file you can, within the `<content>` tag, insert your snippet. You also have the ability to select a tab trigger and scope, which ensures that the snippet is only accessible from a specific file type.

Save the file with a `.sublime-snippet` extension attached, and test it out!



## Nettuts+ Fetch

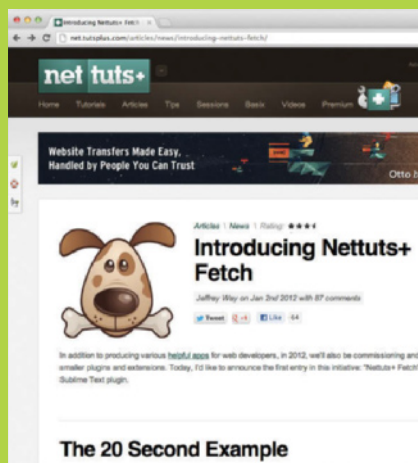
How many times have you manually downloaded, for example, HTML5 Boilerplate, or the jQuery library? That's so wasteful!

Wouldn't it be easier if we could run a quick keystroke and instantly download them to the current project? Of course it would! Nettuts+ Fetch is the solution.

Install the plug-in through Package Control, and then search for Fetch: Manage Remote Files.

This will display two objects for fetching single files and packages respectively; two have been provided for you, by default.

To test it, create a new file, search for 'Fetch' in the command palette, choose Single File>jQuery, and watch the latest version of the library instantly be added. Next, try installing an entire package, and be amazed.





# 25

## 1 <must-know> 2 <Sublime Text 2> 3 <tips and> 4 <tricks>

In less than a year, the Sublime Text 2 code editor – available for Mac, Windows, and Linux – has skyrocketed to becoming the editor of choice for a huge number of developers and designers. TextMate users, IDE faithfuls, and even Vim fanatics have switched over – which speaks volumes about it.

How come? Well, it's a sophisticated editor, with lightning-fast speed, an incredibly vibrant plug-in community, easy configuration, Vintage (Vim) mode, multiple cursors – the list goes on. As you'll soon discover, it only takes a few minutes to realise what makes Sublime Text so special. It's not about bells, it's not about whistles, it's about sheer speed and workflow. In these areas, Sublime soars.

If you've yet to make the switch out of some sense of loyalty to your current editor of choice, give this article twenty minutes of your time, and it just may convince you to reconsider.

Please note that this article, for convenience and readability, will exclusively use the Mac-specific keyboard bindings. Refer to the documentation – [docs.sublimetext.info/en/latest/reference/keyboard\\_shortcuts\\_win.html](http://docs.sublimetext.info/en/latest/reference/keyboard_shortcuts_win.html) – for the equivalent Windows and Linux bindings.

### Multiple cursors

Let's begin with the feature that is guaranteed to blow your mind: multiple cursors.

A note of caution: once you experience the flexibility of having multiple cursors at your finger tips, you won't be able to go back to the old way.

Imagine that you need to change every occurrence of the word `myMethod` to `newMethod`. Traditionally, you might perform a search and replace; however, in Sublime, it's much easier. Simply place your cursor within the word, and press `Ctrl+Cmd+G`. You've now selected every occurrence of `myMethod`, and have created multiple cursors. Change the text, and watch all of them update! Jaw dropping, right?

Alternatively, you can always press `Cmd+D` repeatedly to incrementally select each additional occurrence of the word.

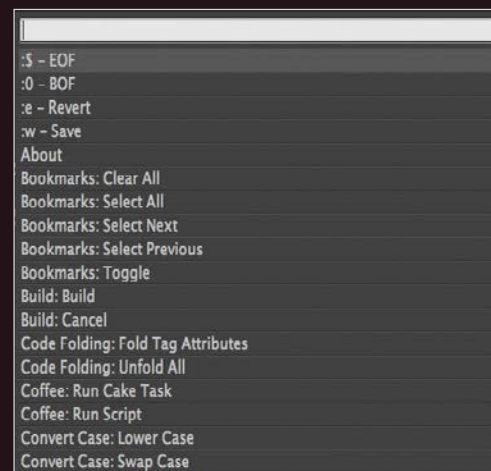
### Command palette

Sublime's command palette is a godsend for those who prefer to touch the mouse as little as possible.

The command palette allows you to run countless commands, such as changing the syntax type for the current document, installing plug-ins, and searching for snippets, to name a few.

To, for instance, change the current syntax highlighting for the current document from say – HTML to PHP – press `Cmd+Shift+P` and type `'css.'` The option `Set Syntax: CSS` should now display. Hit `Enter`, and you're done! Note that you can always take advantage of fuzzy searching here. As such, you do not have to type in the entire word.

Memorise this keyboard command and use it often.



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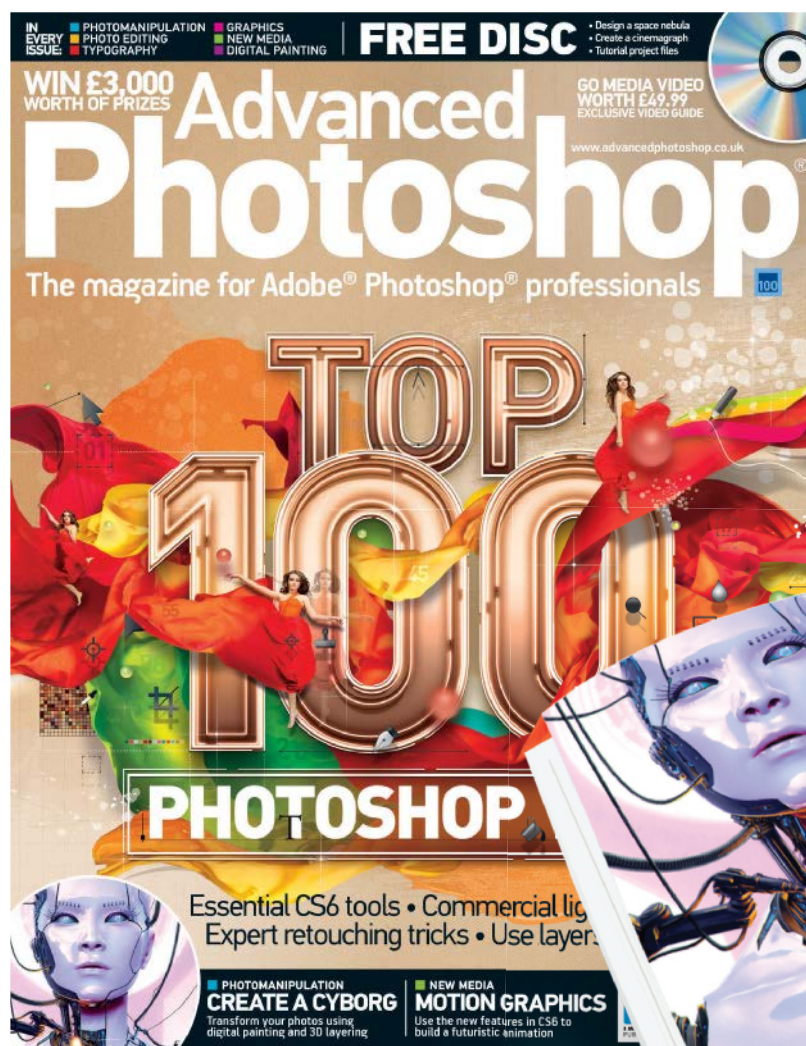
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Get to know the latest and greatest code editor that designers and developers are switching to **Page 84**



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## **W**ooThemes has developed into one of the leading providers of WordPress themes on the web. What's the story behind WooThemes and how has the company evolved since you started?

In the early days of WordPress (circa 2007), when it was only seen as a blogging platform and themes were all free and very basic – both visually and functionally – my two business partners and I were freelancing from our homes in South Africa, England and Norway, doing custom WordPress jobs for clients, charging by the hour for our time and skills. It was around this time Adii was testing the waters with selling a 'premium' theme, transforming the traditional WordPress blog layout to more of a newspaper/magazine design with customisable theme options.

Magnus and I connected with Adii via our own personal blogs, and quickly started discussing an opportunity to create a passive income stream by selling off-the-shelf commercial WordPress themes with styling options, giving blog owners the tools to transform their stock standard WordPress sites into slick business brochures and news sites. Selling a product and support, as opposed to our time, afforded us to take holidays, and earn money 24/7.

WordPress now powers a huge chunk of the top sites on the internet and the latest version has already been downloaded over 12 million times. It's a huge target market.

We were lucky to be early to the marketplace and secure a prominent position in the WordPress community. As competition has grown we've prided ourselves on the innovation shown in our themes, some of the code even made it to WordPress core and became the WordPress menu system, and that innovation has since led to us exploring WordPress plug-in development.

**Themes are the core product at WooThemes, with well over 90 available to users. How often are new themes added, and what is the process for creating and bringing a new theme to the market?**

Up until recently we were releasing two themes a month. Once we reached the big 100 though we realised it wasn't efficient to have such a large catalogue, and retired a bunch. We now only guarantee one release per month. By retiring themes and reducing the amount we develop each month we can concentrate our attention on producing even better, more flexible and extendable themes, and ensure our community is serviced with the quickest and most thorough support possible.

Our theme development process starts with an idea, usually submitted via our ideas board where users have the ability to submit their ideas for themes/plug-ins, and other community members can vote it up if they like it. The ideas with the most votes rise up and get discussed in our internal product meetings. We then decide on the feasibility and likely feature set and plan to design either in-house or seek an industry leading designer to collaborate with.

Once we've nailed the design, after numerous rounds of focus group feedback, we get it into the chop shop and convert the design to our WooFramework. All our themes are built from a base theme that we've tailor made and kept up to date with our latest codebase.

Once the design has been converted to a basic WooTheme we get the senior developers in to do the heavy lifting and build any unique modules required.

The theme is then thoroughly tested in-house by a focus group, bugs fixed, browser tested, demo created, and documentation written. It's a long, thorough process, carefully mapped out and monitored on Basecamp, but something we've mastered over the years.

**WooThemes has grown from a team of three to now include over 20 team members from across the globe.**

**What talents and traits do you look for when recruiting a new addition to the WooThemes family?**

We pride ourselves on the fact that we've built the business around our lifestyles. We haven't been shy about marketing that fact either. We work a four day work week, which is not entirely true with our massive userbase requiring 24/7 support, but our team enjoys a long weekend where they chose the exact hours they want to work.

We also try to all meet up once a year somewhere around the world and have fun. We've been skiing in Austria, sightseeing in London and later in the year enjoying the sun around the beaches of Cape Town. These facts have certainly helped us attract a lot of job applicants

## **“We were lucky to be early to the marketplace and secure a position”**

from around the world, and seeing as we are an online business we are lucky enough to be able to hire where ever we like. We can therefore be picky and find the cream of the crop designers, developers, sales, and support staff.

Along with a strong skillset, a creative application often gets our attention. We've had applicants submit crazy videos of why they think they'd be a good fit for WooThemes, a CV submitted via Instagram photos, a CSS generated mockup of our Woo mascot illustration, and a dedicated website created (including video submissions from all the WordPress community in their area recommending the applicant).

The number one trait though is passion. It's something that's worn on your sleeve. When we see someone passionate about WooThemes, and the WordPress community as a whole, we want them on our team.

**The WooThemes team works from various global locations including South Africa, the Netherlands and the UK. How do you collaborate on projects and what issues arise from being in different locations?**

We now have staff in nine countries, so are truly global, which can be a problem in itself with the finances and what employee taxes are paid where.

With the three of us cofounders starting the business and operating it for the first six months without having met, we're pretty experienced with mobile officing.

I guess one of the biggest problems with a team the size it is now, is making sure everyone feels connected and working optimally. We can't physically see the team in the office, and it's easy to misread emotion through an email or text chat, but our mission is not to micro-manage, rather, we empower our staff to innovate and push themselves.

For each project we follow strict guidelines we've put together, and set lots of to-dos lists, assigning team members for various parts of the project cycle. We make use of a variety of online tools including Basecamp and Trello for project management, which are our saving grace.

Skype is always open and our team members always online and available to chat when at their desk. We also have weekly voice calls for product and strategy meetings.

**As the company has expanded so has the WooThemes product range. WooCommerce is a relative newcomer to the WooThemes stable. What inspired you to add eCommerce functionality and how successful has it proved to be?**

As WordPress matured into a fully-fledged content management system we were getting a lot of requests for more feature-rich themes. The most commonly asked was eCommerce themes. In the past we had built heavy functionality directly into our themes, and learned the hard way that themes shouldn't include the kitchen sink – rather, [you should] keep them lean, robust and extendable.

After months of exploring building an eCommerce plug-in, with themes dependant on it, with contract workers and a lot of dead ends, we decided to pull the project entirely in-house and employed some super talented guys. A couple of months later we launched WooCommerce and we haven't looked back since.

WooCommerce has proven there is a huge demand for people wanting to run eCommerce shops from within their WordPress sites. We released the plug-in for free with all the required features, and that has got us over 250,000 downloads. Charging for premium extensions; for example, country-specific payment gateways, a table based shipping module, or an affiliate system, has proven that a freemium model can work if the code is extendable. Developers building on top of WooCommerce have seen there is a large marketplace for selling extensions.

WooCommerce now makes up a huge chunk of our revenue and has proven that the plug-in space is hot, and often poorly serviced. Our code is solid, but our support is equally strong. The combination is our winning formula.

**Constant development is key to growth and success. What plans do you have for the short and long-term?**

We've realised our experience and knowledge of WordPress theming has given us a unique understanding of what WordPress users want and need. We plan much more plug-in innovation, and to further build on our WordPress platform offering. We want to offer our loyal userbase the whole WordPress package they need to run and host their site.



# MAKING WORDPRESS BEAUTIFUL

A black and white photograph of three men laughing and posing in front of a building with a large shuttered door. One man is crouching on the left, another is sitting in the center, and a third is standing on the right. They are all smiling and looking towards each other. The man on the left is wearing a dark polo shirt and jeans. The man in the center is wearing a plaid shirt and jeans. The man on the right is wearing a dark t-shirt with a graphic and jeans.

WordPress theme specialist WooThemes has been giving WordPress themes the wow factor for over five years. **Web Designer** catches up with cofounder Mark Forrester to talk themes, friendships and passion

01	02	03
04	05	06
07	08	09
10	11	12

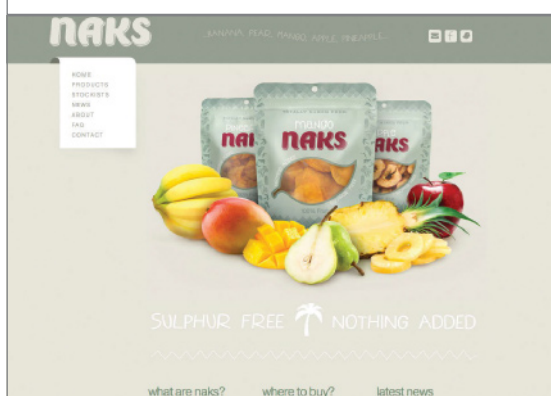
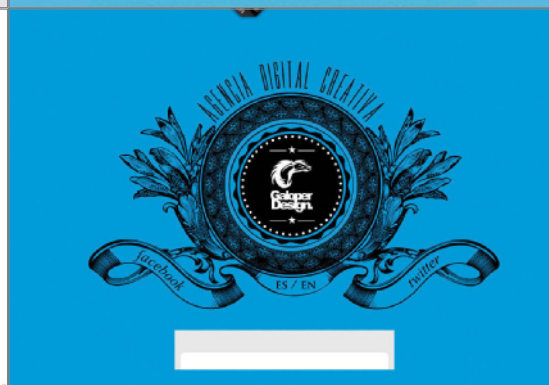
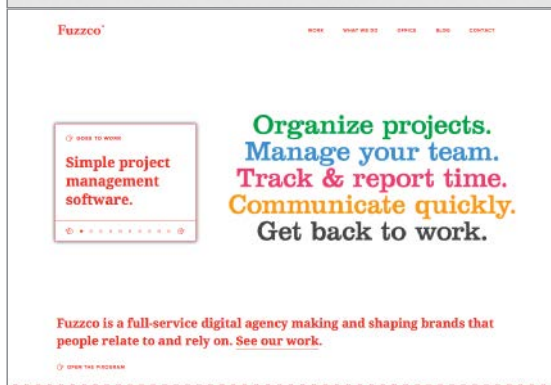
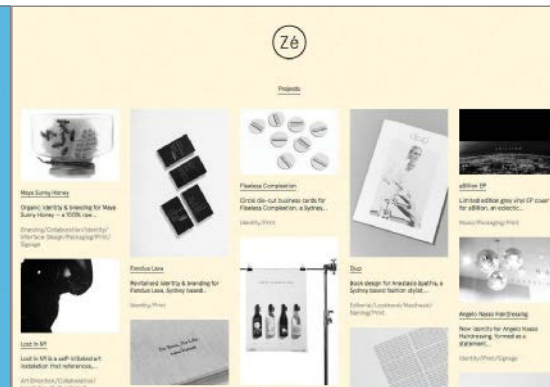
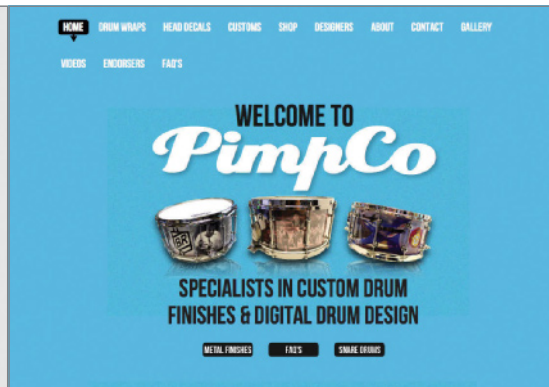
### Left-hand page

1. [www.studystress.co.uk](http://www.studystress.co.uk)
2. [www.another.uk.com](http://www.another.uk.com)
3. [www.mangrove.com](http://www.mangrove.com)
4. [www.jointlondon.com](http://www.jointlondon.com)
5. [www.conceptivedesign.com](http://www.conceptivedesign.com)
6. [pitch.csspiffle.com](http://pitch.csspiffle.com)
7. [www.marier.com.br](http://www.marier.com.br)
8. [teamexcellence.com](http://teamexcellence.com)
9. [www.teamprostartup.com](http://www.teamprostartup.com)
10. [www.wanmcclellan.com](http://www.wanmcclellan.com)
11. [www.normann-copenhagen.com](http://www.normann-copenhagen.com)
12. [www.anniwang.com](http://www.anniwang.com)

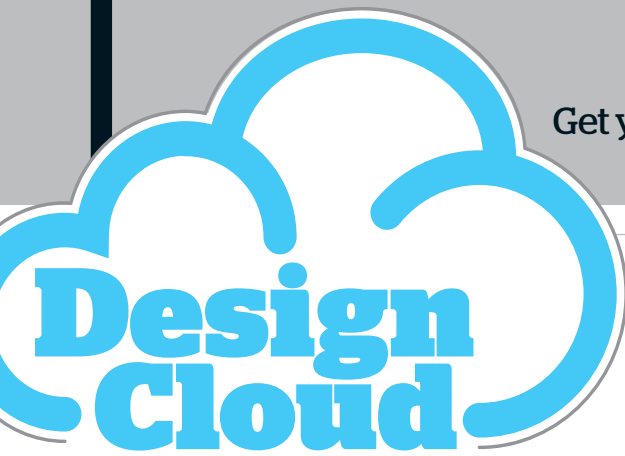
13	14	15
16	17	18
19	20	21
22	23	24

### Right-hand page

13. [www.the-studio.co.il](http://www.the-studio.co.il)
14. [www.pimpcoco.uk](http://www.pimpcoco.uk)
15. [ze-studio.com](http://ze-studio.com)
16. [fuzzco.com](http://fuzzco.com)
17. [www.galoperdesign.com](http://www.galoperdesign.com)
18. [thepenthouseproject.com](http://thepenthouseproject.com)
19. [bybrettjohnson.com](http://bybrettjohnson.com)
20. [tejpottor.com](http://tejpottor.com)
21. [glstudio.in](http://glstudio.in)
22. [naksfood.com](http://naksfood.com)
23. [www.losttype.com](http://www.losttype.com)
24. [weblosophy.com](http://weblosophy.com)







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## One colour backgrounds

Forget big-image backgrounds, predominant one-colour backgrounds are where it's at. Check out 24 examples of using a single colour to light up a site





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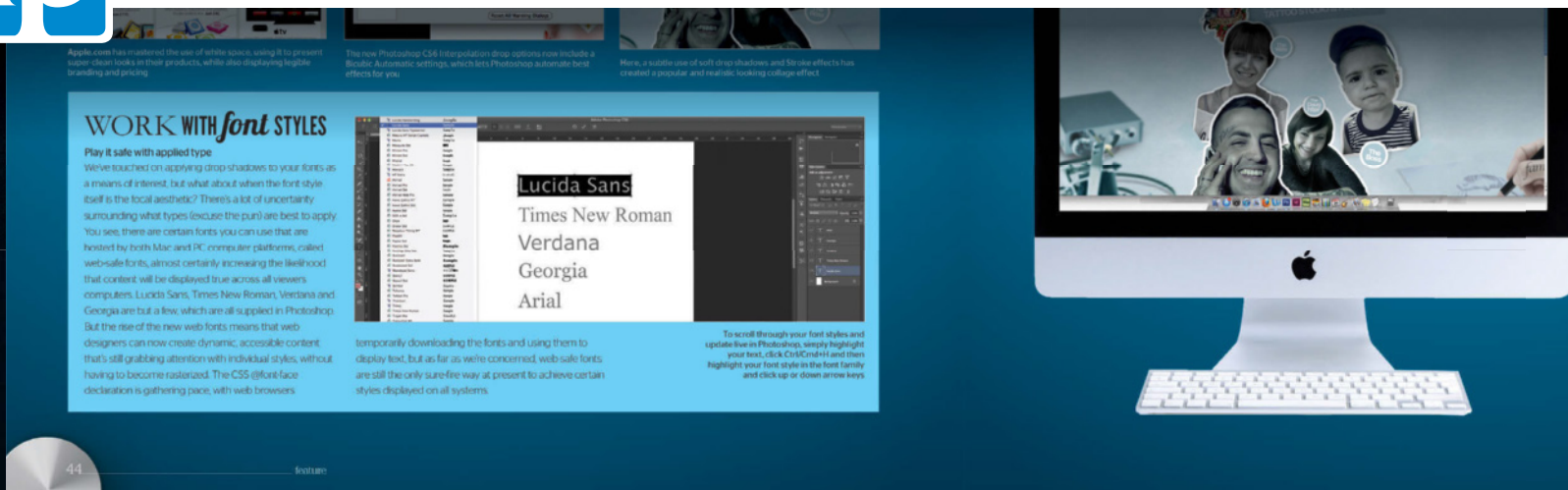
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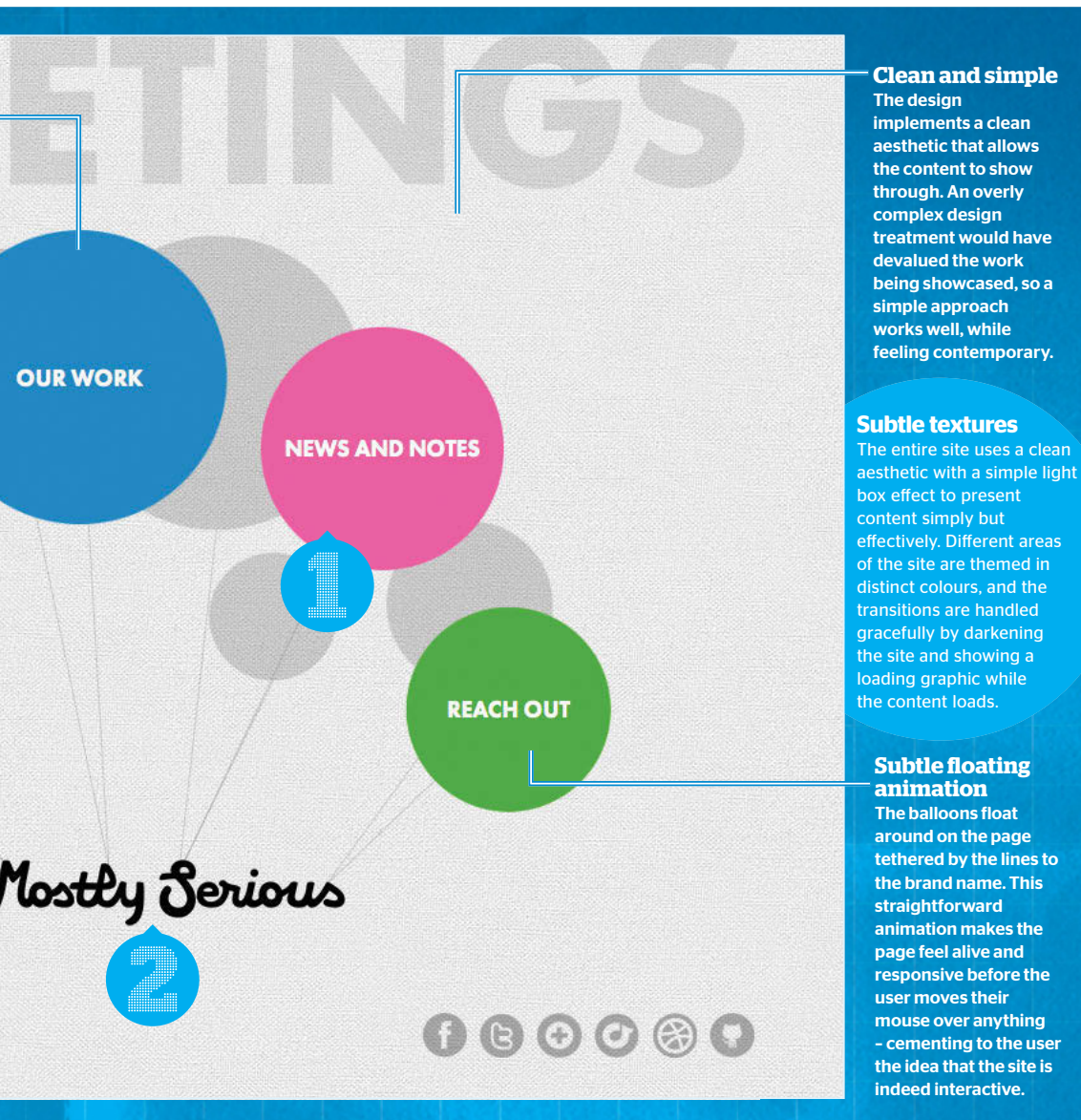
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**Clean and simple**

The design implements a clean aesthetic that allows the content to show through. An overly complex design treatment would have devalued the work being showcased, so a simple approach works well, while feeling contemporary.

**Subtle textures**

The entire site uses a clean aesthetic with a simple light box effect to present content simply but effectively. Different areas of the site are themed in distinct colours, and the transitions are handled gracefully by darkening the site and showing a loading graphic while the content loads.

**Subtle floating animation**

The balloons float around on the page tethered by the lines to the brand name. This straightforward animation makes the page feel alive and responsive before the user moves their mouse over anything – cementing to the user the idea that the site is indeed interactive.

3

**TECHNIQUE****Load pages using jQuery**

One of the nicest features of this webpage is the way the different content pages load into the browser window without a harsh refresh of the page. This is easy to achieve using a simple bit of jQuery code.

**01 Create two or more pages**

In order to use dynamic content loading you'll need at least two pages set up – one to act as the loader (into which the content will be loaded) and one to be loaded. Make sure you wrap the content you'd like to load into your page inside a <div> with an ID (e.g. <div id="content">...</div>).

```
<script>
$( "#mybutton" ).click(function(){
  newcontent = $.ajax({ url: "page2.html #content" })
    .success(function() {
      // animate the new content into place
    });
});
</script>
```

**02 Use jQuery to load**

Load the content into an object using the jQuery code shown above. This will fire the success event once the content has been fully loaded, and will only load the content that appears inside the nominated <div>.

```
.slideDown([ duration ], [ callback ]) jQuery Core
```

Display the matched elements with a sliding motion.

<b>duration</b>	A string or number determining how long the animation will run.
<b>callback</b>	A function to call once the animation is complete.
<b>duration</b>	A string or number determining how long the animation will run.
<b>easing</b>	A string indicating which easing function to use for the transition.
<b>callback</b>	A function to call once the animation is complete.

The `slideDown()` method animates the height of the matched elements. This causes lower parts of the page to slide down, making way for the revealed items.

Durations are given in milliseconds; higher values indicate slower animations, not faster ones. The strings `"fast"` and `"slow"` can be supplied to indicate durations of 200 and 400 milliseconds, respectively. If any other string is supplied, or if the `duration` parameter is omitted, the default duration of 400 milliseconds is used.

As of jQuery 1.4.3, an optional string naming an easing function may be used. Easing functions specify the speed at which the animation progresses at different points within the animation. The only easing implementation in the jQuery library are the default, called `swing`, and one that progresses at a constant pace, called `linear`. More easing functions are available with the use of plugins, most notably the `jQuery UI` plugin.

If specified, the `callback` is fired once the animation is complete. This can be used for animating different animations together in sequence. The `callback` is not sent any arguments, but `this` is set to the DOM element being animated. If multiple elements are animated, it is important to note that the `callback` is executed once per matched element, not once for the animation as a whole.

We can animate any element, such as a simple image:

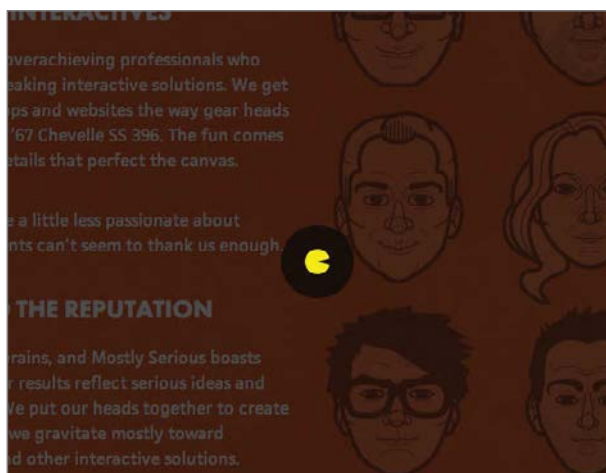
**03 Animate into position**

Finally, you can use any animation technique to animate the content into position. Why not animate the existing content out of view before bouncing back the content area with new content in situ.

2

**INSPIRATION****Smooth transitions between pages**

A fantastic way to make your website feel like a single connected piece of user interface is to load the individual pages using script. This allows you to animate the new content into position without having a flash of white. This page makes nice use of this technique to create a smooth progression through the pages of the site while retaining control of the aesthetic treatment throughout, leading to a polished final effect.





# web workshop

## Beautiful transitions and smart interactivity

inspiration [mostlyserious.io](http://mostlyserious.io)



As designers have become more proficient with standards-based design, and rejected Adobe Flash as the preferred method to create rich user interfaces, so website design has evolved to the next level.

In the past Flash was the obvious choice if you wanted neat animations and transitions between different content areas and pages on your website – it's simple to load and animate content using the plug-in, but as this no longer allows you to reach all users (with the arrival of tablet devices and smartphones), web designers have had to learn new skills and implement clever alternatives using only HTML, CSS and JavaScript.

Using the likes of jQuery, it's easier than ever to interactively load content into the browser window without having a harsh page refresh, and this is

the key to creating smooth flowing page transitions. It's important, however, to carefully consider usability as well as aesthetics – the forward and back buttons on the browser need to continue to operate as the user expects. The latest generation of interactive flash-style websites use a combination of jQuery, HTML5, and CSS animations and transitions, to present their content while retaining accessibility and browser functionality.

Ultimately user interface design is about creating intuitive interactions that reward the visitor with delightful animations, and subtle feedback that provides pointers towards the action each control will perform. Simple operations such as pulsing a button or making a button grow in size as you move your cursor over it help to cement the idea that the element is interactive, while adding polish to your static graphical design.

### Animated balloons

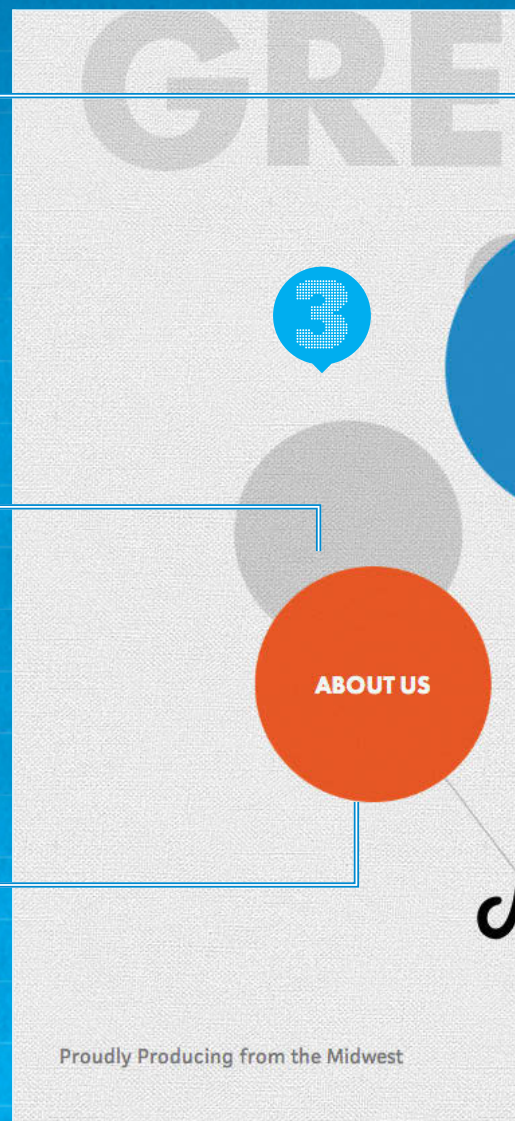
As the user moves their mouse over a balloon, the colour is replaced with a photo that illustrates the content on the page the balloon leads to. The designers have chosen historic images to help establish their credentials.

### Consistent and charming animations

When a balloon is clicked it shrinks to a small globe with a chomping Pac-Man animation that indicates the requested page is loading. This device is used across the site for each page load, providing consistency of design and interaction.

### Bold use of colour

Colour is used sparingly across the site to help theme each area. This aesthetic approach is consistent across the whole website, starting with the balloons on the homepage and following through to the content pages.



<comment>  
What our experts think of the site

### Clean, modern and standards-based

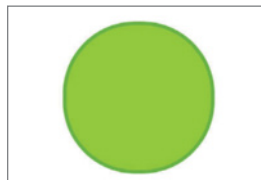
"It's a key consideration for the modern web: how do we provide the same rich experience that will engage our users while avoiding plug-ins and proprietary functionality? jQuery is the glue that allows us to strike the right balance and find new visual interpretations."

Sam Hampton-Smith

## 1 TECHNIQUE

### Create animated balloons

CSS3 allows us to render simple animations entirely by the browser, without having to rely on JavaScript firing at the right time. There are alternative methods, such as the canvas element. Using <canvas> offers finer control over drawing shapes and individual frames of animation, but for simple elements a CSS3 animation is a good low-cost choice as it doesn't require much code or time to implement.



#### 01 Define the look

Create a 100 x 100px <div> element. Set the border-radius property to half the width to create a perfect circle. Set the background to a bright colour and add a border in a slightly darker shade of the same colour.

```
@-webkit-keyframes float {
  0% { -webkit-transform: translateX(-20px) translateY(10px); }
  30% { -webkit-transform: translateX(10px) translateY(-20px); }
  70% { -webkit-transform: translateX(-10px) translateY(20px); }
  100% { -webkit-transform: translateX(-20px) translateY(10px); }
}
```

#### 02 Create the animation

In your stylesheet, create an animation by adding the code shown above. This sets up a series of keyframes, each using the transform property to move the element around the page relative to the start position. Repeat for each browser vendor prefix (-webkit-, -moz etc).

```
#balloon {
  position: absolute;
  top: 200px;
  left: 300px;
  width: 40px;
  height: 40px;
  border-radius: 20px;
  background: #666666;
  border: 10px solid #666666;
  -webkit-animation: floataround 5s infinite;
}

@-webkit-keyframes floataround {
  0% { -webkit-transform: translateX(-20px) translateY(10px); }
  30% { -webkit-transform: translateX(10px) translateY(-20px); }
  70% { -webkit-transform: translateX(-10px) translateY(20px); }
  100% { -webkit-transform: translateX(-20px) translateY(10px); }
}
```

#### 03 Apply the animation

You can apply the same animation to multiple elements by using the code syntax shown above. Each time you apply it, you specify the time over which the animation should run, and whether it plays once or continues indefinitely.



**<comment>**  
What our  
experts think  
of the site

## Emersing the user into the story

"This site is all about telling the YMCA's story. One of their strengths is strong, emotional photography. We dug into their library to present fullscreen images that give the site immediate impact. The visuals were an opportunity to help set the mood and really draw the user in to each section of the story."

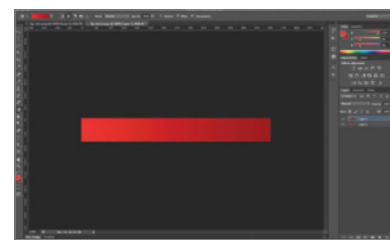
**Dan Bartley, Senior Designer**

3

## TECHNIQUE

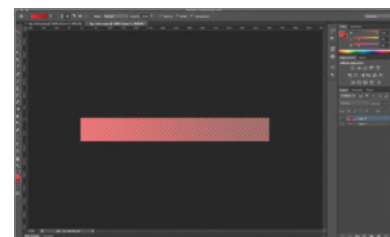
### Create the content background

The content background has an image with a rip down each side. This image is a semi-transparent PNG and is straightforward to create. We're going to show the creation process using Photoshop to put the composition together.



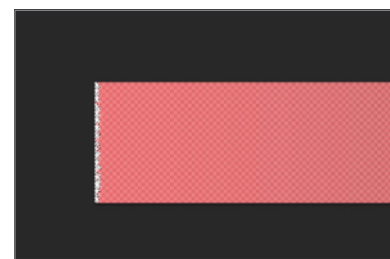
#### 01 Create the gradient

Create a new document 800 pixels wide by 100 high in Photoshop with a transparent background. Choose light red and dark red as the foreground and background colours. Use the gradient tool to create a gradient across the screen.



#### 02 Fade image

Make the Opacity of the layer 50%, and then we need to search online for a rip or tear image. When you find one that's black and white or transparent already, download it and open in Photoshop.



#### 03 Add the rip

Select the rip using a colour selection and drag it into the gradient document. Position it at the edge and with the rip selected, choose the gradient layer and hit delete. If you turn off the rip layer you will have a ripped edge. Repeat this for the opposite side.

2

## TECHNIQUE Transitioning with scroll

### 01 Create a new page

In Dreamweaver create a new HTML5 webpage and add the code to the head section. This links us to jQuery and creates the body style and the style for fixing the image container on the page.

```
001 <script src="http://code.jquery.com/jquery-1.7.2.min.js"></script>
002 <style type="text/css">
003 body{
004 margin: 0; height: 1800px;
005 min-height: 1800px; padding: 0;
006 }
007 imageSwap{
008 position: fixed; overflow:hidden;
009 top: 0px; left: 0px; width:100%;
010 }
011 #imageSwap.fixed {position: fixed;
top:0 px;}
```

### 02 Style the content

Here we position the images and fix the content in a div over the top of them in a semi-transparent box. This content is positioned on the page so that we have to scroll down to see the next section.

```
001 .one {position:absolute; z-index:1;}
002 .two {position:absolute; display:none;
z-index:2;}
003 .content {
004 background-color:rgba(125,0,0,0.6);
005 padding: 10px; height: 850px; width:
800px;
006 margin-right: auto; margin-left:
auto;
007 position: relative; z-index:100;
008 #first{top:50px;}
009 #second{top:350px;}
010 </style>
```

### 03 Add the HTML

In the body section of the document add the following code. Here we add the div container imageSwap which holds the images we will use in the background. We then have two content areas which are positioned above this. Finally we move into JavaScript and set up two variables to hold the page position.

```
001 <div id="imageSwap">
002 </div>
003 <div id="first"
class="content">Content Area 1</div>
004 <div id="second"
class="content">Content Area 2</div>
005 <script language="javascript"
type="text/javascript">
006 var thisPos=1;
007 var lastPos=1;
```

### 04 Using jQuery

The document ready function fixes the background div and detects scrolling. If the user scrolls past 900 pixels then they are at the second div container, so we fade in the second image, while fading out the first image.

```
001 $(document).ready(function () {
002 $('#imageSwap').addClass('fixed');
003 $(window).scroll(function() {
004 var yPos = $(window).scrollTop();
005 if (yPos > 900){
006 thisPos=2;
007 if(thisPos != lastPos){
008 $('.one').fadeOut(500);
009 $('.two').fadeIn(500);
010 }
011 }
```

### 05 Detecting first content

Now the final code reverses the last bit. Save this document now and, assuming you have two images named image01.jpg and image02.jpg, you should have a page that changes the background depending on scrolling.

```
001 if (yPos <= 900){
002 thisPos=1
003 if(thisPos != lastPos){
004 $('.two').fadeOut(500);
005 $('.one').fadeIn(500);
006 }
007 }
008 lastPos=thisPos;
009 });
010 </script>
011 item"></a>
```



# web workshop

## Scrolling image effects

inspiration [www.imagineourymca.ca](http://www.imagineourymca.ca)



One of the greatest weapons in the arsenal of a web designer is the image, and we've come a long way since the days of placing the smallest possible picture on a screen. Now designers are using the image to lead the user experience, and coupled with the rich typography that CSS3 offers, we are witnessing the boundaries of HTML5 web sites

pushed to greater success. This is evident in the Imagine our YMCA site created by Domain7. This skilfully crafted site uses jQuery to fade between background images as the site scrolls and the content on screen changes. This produces a well-designed site that really adds to the user experience of the site.

### Inform your users

This site has a preloader that pauses content from displaying until the images have loaded. This is great, but unfortunately there is no feedback to tell the user what is happening, so it's possible to think the site is broken as nothing appears for the first few seconds. A simple message to inform the user can make all the difference.

## 1 INSPIRATION

### An enhanced annual report

Imagine our YMCA is actually the annual report, and it cost the same as designing, printing and distributing a traditional annual report but has a far greater reach and shareability. Using a narrative-based approach, the team at Domain7 adapted the traditional paper-and-coil annual report format for desktop and mobile web viewing. This allowed the design to focus on key messaging within the site, a one-page display, photo evidence including galleries and moving image, mobile design and a paperless approach.



### Imagery

The site features fullscreen background photography that scales to fit the web browser's width and height, giving the context for the design.

### Transparency

The content of the site sits inside a semi-transparent box in the middle of the screen. This allows the photography to be seen through the it, but also the content to be read.

### Scrolling

As the user scrolls down the page the colour of the box changes to match the colour of the navigation bar on the left. The background image also crossfades to a new image, giving a fullscreen slideshow based on scroll.

### Colour

The background image colours are designed to compliment the foreground colour of the content that is currently visible in the web browser. The other links move out in an OS X dock style as the page scrolls.

### Typography

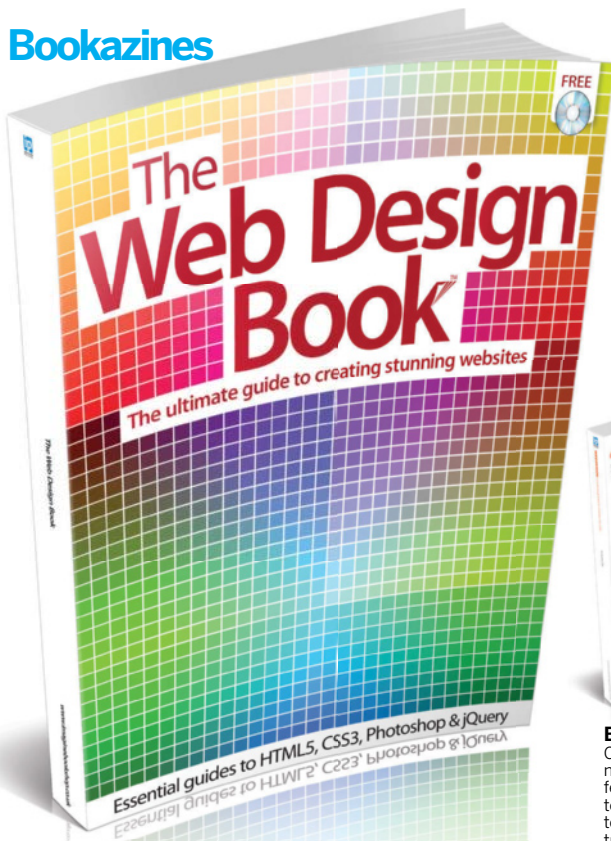
There is a strong use of typography throughout the site and this is becoming much more common as the adoption of CSS3 web fonts becomes more widespread; designers are placing greater emphasis on the use of typography.



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## 20 Parse the response

When the server responds, the success method will be called automatically. Inside this method, we need to iterate through the returned object and create markers for each friend's location. Add the code below to put this in place. Note that JSON returns a JavaScript object, so we're using dot syntax to work our way through the results.

```
001 $.post("http://yourserver.com/
getfriendlocations.php", { userid: localStorage.
getItem("userid") }, function(data){
002     $.each(data.friend, function (i,
afriend) {
003         tmpplat = afriend.lat;
004         tmplon = afriend.long;
005         tmppos = new google.maps.
LatLng(tmpplat, tmplon);
006         friendname = afriend.name;
007         $('#map').gmap('addMarker',
{ 'id': friendname, 'position': tmpposition,
'bounds': true });
008     });
009 }, "json");
```

## 21 Consider security

The code we've just created is open for abuse as we're not conducting any validation before providing the response to the request. This could lead to unscrupulous users grabbing unauthorised user location data. Make sure you put restrictions in place before using this code in a live project!

### Security and posting data

This project is a prototype – you should consider how to protect your own code from attacks. Check where data is coming from before inserting records into your database!

## 22 Next steps

As well as adding a layer of script security, there are other improvements you could make that would significantly enhance the final project. Consider adding the sign up and authorise scripts we created last month as content within the tabs we created earlier. You could also integrate twitter to automatically grab each user's avatar and use that as the marker graphic on the map!



Put restrictions in place before using this code live!

## Code library

### The final script

Our script grabs the device's location, plots it on the map, updates the server and requests the locations of friends it's been authorised to view

We grab the device location using the geolocation.getCurrentPosition() method which is part of the HTML5 spec.

```
001 lat = 54;
002 lon = -1;
003 deviceposition = new google.maps.LatLng(lat, lon);
004 var t = setInterval(function(){
005     navigator.geolocation.getCurrentPosition(useposition);
006 },10000);
007
008 function useposition(position){
009     lat = position.coords.latitude;
010     lon = position.coords.longitude;
011     deviceposition = new google.maps.LatLng(lat, lon);
012     var marker = $('#map').gmap('get', 'markers > client'
);
013     if ( !marker ) {
014         $('#map').gmap('addMarker', { 'id': 'client',
'position': deviceposition, 'bounds': true });
015     } else {
016         marker.setPosition(deviceposition);
017     }
018     themap.panTo(deviceposition);
019     // Update the server with your location
020     $.post("http://yourserver.com/setlocation.php", {
userid: localStorage.getItem("userid"), latitude: lat, longitude:
lon });
021
022     // Get your friends' locations
023     $.post("http://yourserver.com/getfriendlocations.php",
{ userid: localStorage.getItem("userid") }, function(data){
024         $.each(data.friend, function (i, afriend) {
025             tmpplat = afriend.lat;
026             tmplon = afriend.long;
027             tmppos = new google.maps.LatLng(tmpplat, tmplon);
028             friendname = afriend.name;
029             $('#map').gmap('addMarker', { 'id': friendname,
'position': tmpposition, 'bounds': true });
030         });
031     }, "json");
032
033     // Create the map
034     $("#map").gmap({ 'center': deviceposition, 'zoom': 12,
'disableDefaultUI': true, 'mapTypeId': 'terrain'}).bind('init',
function(ev, map) { themap = map;});
035     $('#map').gmap('addMarker', { 'id': 'client',
'position': deviceposition, 'bounds': true });
036
037 });
```

Once we've got the position, we post it to the server using jQuery's.post() method which sends data to a PHP script.

We grab the data from the server, which is provided as a JSON object of device locations.

Each item in the object is plotted on the map using the Google Maps AddMarker method.

## 13 Automatically refresh

Rather than have the system only refresh when you tap the browser's refresh button, it would be nice to have the page automatically track your position, updating the map as you move. We can do this in a couple of different ways. The battery-friendly solution would be use the `watchPosition()` method, but for prototyping let's use a simple `setInterval()` solution to grab the position of the device periodically.

```
001 var t = setInterval(function(){
002     navigator.geolocation.getCurrentPosi
003     tion(useposition);
004     },10000);
```

## 14 Update the marker

Each time our position is grabbed, we need to update the position of the marker to show the current position of the device. We should also take the opportunity to re-centre the map accordingly so that our device is always at the centre of the map being displayed. Add the code below to do this:

```
001 var marker = $('#map').gmap('get', 'markers
> client' );
002     if ( !marker ) {
003         $('#map').gmap('addMarker', {
004             'id': 'client', 'position': deviceposition,
005             'bounds': true });
006     } else {
007         marker.
008         setPosition(deviceposition);
009     }
010     themap.panTo(deviceposition);
```

## 15 Update the marker

We're going to need our user to log in to our site to allow them to share their location with their friends. This is a simple case of creating a form on the account tab we created earlier on, and using jQuery to post it to the server. If the user authenticates properly, we'll send back a userid and store this in the local browser.

```
001     $("#loginbtn").click(function(){
002     $.post("http://yourserver.com/
003     login.php", { username: $("#username").
004     val(), password: $("#password").val() },
005     function(data) {
006         localStorage.setItem("userid",
007         data)
008     });
009     });
```

## 16 Share location data

Currently our location is only known by the local web browser. We need to get our location data into the web server's database so we can share it with authorised users. We can do this by sending a hidden form with our current location to the web server automatically when the location changes. Add the code below to put this in place:

**Introducing JSON**

JSON (JavaScript Object Notation) is a lightweight data-interchange format. It is easy for humans to read and write. It is easy for machines to parse and generate. It is based on a subset of the JavaScript Programming Language, Standard ECMA-262 3rd Edition - December 1999. JSON is a text format that is completely language independent but uses conventions that are familiar to programmers of the C-family of languages, including C, C++, C#, Java, JavaScript, Perl, Python, and many others. These properties make JSON an ideal data-interchange language.

JSON is built on two structures:

- A collection of name/value pairs. In various languages, this is realized as an object, record, struct, dictionary, hash table, keyed list, or associative array.
- An ordered list of values. In most languages, this is realized as an array, vector, list, or sequence.

These are universal data structures. Virtually all modern programming languages support them in one form or another. It makes sense that a data format that is interchangeable with programming languages also be based on these structures.

In JSON, they take on these forms:

An object is an unordered set of name/value pairs. An object begins with { (left brace) and ends with } (right brace). Each name is followed by : (colon) and the name/value pairs are separated by , (comma).

An array is an ordered collection of values. An array begins with [ (left bracket) and ends with ] (right bracket). Values are separated by , (comma).

A value can be a string in double quotes, or a number, or a true or false or null, or an object or an array. These structures can be nested.

**Object Syntax:**

```
{
  "name": "John",
  "age": 30,
  "married": true,
  "children": ["Ben", "Eve", "Max"],
  "pets": ["dog", "cat", "fish"],
  "cars": ["Volvo", "BMW", "Ferrari"]
}
```

**Array Syntax:**

```
[
  "string",
  123,
  true,
  false,
  null,
  { "name": "John", "age": 30 },
  [ "Ben", "Eve", "Max" ]
]
```

**Left:**

- We haven't considered security in this tutorial, but in order to use this in a real project you must ensure you protect user data!

**Right:**

- We've created a PHP script to output a JSON feed of all authorised device locations ready for plotting on the map

```
001 $.post("http://yourserver.com/setlocation.
002 php", { userid: localStorage.getItem("userid"),
003 latitude: lat, longitude: lon });
```

## 17 Share location data

At the server end, we're going to need to have a script that collects this data and updates the database record for the user's account, storing the location information. For this we'll use a simple PHP script that collects three bits of information - latitude, longitude and userid. Grab our script from the coverdisc, or create your own version.

## 18 Grab authorised locations

The final action needed from our webapp is to grab the locations of users we've been authorised to view, and plot these onto our map. We'll do this by requesting a JSON file from the server each time we run the `setInterval()` function, and when the data is returned we'll iterate through the results plotting markers on the map. Start by creating the PHP script to output the JSON file:

```
001 $db = mysql_connect("localhost",
002 "friendfinder", "dbpassword") or die("ERROR:
003 unable to connect to the database server.");
004 mysql_select_db("friendfinder", $db)
005 or die("ERROR: unable to connect to the
006 database.");
007 $sql = "select users.firstname as
```

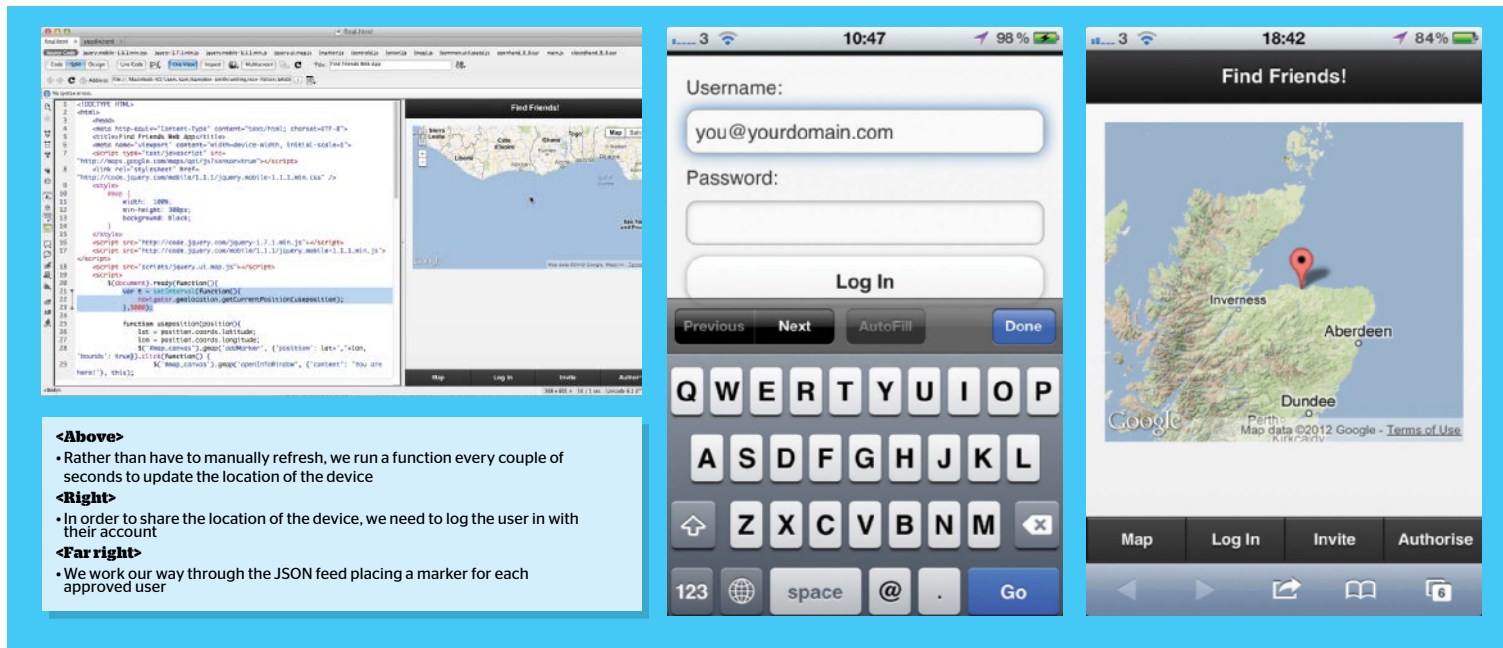
```
008 name, latitude, longitude from users where
009 userid in (select userid from friends where
010 friendid = $_POST[userid]);
011 $result = mysql_query($sql) or
012 die("ERROR: unable to query the database. <!--
013 $.sql.-->");
014 echo ("{";
015 while ($row = mysql_fetch_
016 array($result)) {
017     echo("
018     {
019         "friend": {
020             "name": "$row[name]",
021             "lat": "$row[latitude]",
022             "lon": "$row[longitude]",
023         }
024     }
025 );
026 }
027 echo ("}");
```

## 19 Call the JSON

Now that we've got a PHP script waiting to provide our data, we need to call it into our page each time the `setInterval()` function fires. Again, there's a handy built-in jQuery method to allow us to do this easily. Add the code below to send the request:

```
001 $.post("http://yourserver.com/
002 getfriendlocations.php", { userid:
003 localStorage.getItem("userid") });
```





```

026 <div data-role="content">
027 <p>Integrate your invitation code
here</p>
028 </div><!-- /content -->
029 </div><!-- /page -->
030 <div data-role="page" id="auth">
031 <div data-role="header">
032 <h1>Authorise Friends</h1>
033 </div><!-- /header -->
034 <div data-role="content">
035 <p>Integrate your authorisation code
here</p>
036 </div><!-- /content -->
037 </div><!-- /page -->

```

## 07 Tabs galore

When the final app is completed, you might choose to integrate the sign-up and authorisation pages we created last month into the mobile app. Create some tabs for this purpose now so that you can add them later. Add the code below into your page HTML to put this in place.

```

001 <div data-role="footer" id="navbar"
data-position="fixed">
002 <div data-role="navbar">
003 <ul>
004 <li><a href="#mappage">Map</
a></li>
005 <li><a href="#login">Log In</
a></li>
006 <li><a href="#invite">Invite</
a></li>

```

```

007 <li><a href="#auth">Authorise</
a></li>
008 </ul>
009 </div><!-- /navbar -->
010 </div><!-- /footer -->

```

## 08 Integrate Google Maps

Our opening page should show a map that has the device's location plotted on it. We'll also plot the location of any friends in the vicinity on the same map. To get started, we'll need to integrate the Google Maps API. Add the following code in your <head> section to include the Google Maps API ready for use.

```

001 <script type="text/javascript" src="http://
maps.google.com/maps/api/js?sensor=true"></
script>
002 <script src="scripts/jquery.ui.map.js"></
script>

```

## 09 Create a map

The first thing we'll need, obviously, is a map to work with. Create a <div> with an id of map inside your first page section of code. We'll style this using CSS to make sure it fills the tab perfectly, regardless of the size of the screen we're viewing the webapp on. Add the code below to set this up:

```

001 <!-- This will be filled by the Google Maps
API -->
002 <div id="map">
</div>

```

## 10 Initialise the map

Before we can do anything with our map, we need to call the Google Maps initialise code to create an instance of a map. Add the code below inside your existing call back JavaScript function to create a map inside our map <div>, and make it available to our script for further work.

```

001 $("#map").gmap({'center': deviceposition,
'zoom': 12, 'disableDefaultUI': true,
'mapTypeId': 'terrain'}).bind('init',
function(ev, map) { themap = map;});

```

## 11 Create a marker

Our app will rely on us being able to place markers on the map to indicate where the device is located, and where friends' devices are located. Google provides a simple method for placing a marker on the map, and we can extend this with our own marker graphics. To start, add the following code beneath the code that creates the map:

```

001 $('#map').gmap('addMarker', { 'id':
'client', 'position': deviceposition, 'bounds':
true });

```

## 12 Test

Now that we've created a webapp, initiated a map and placed a marker, it's time to check that it's all working before we move onto the final stages of development. Grab your phone and go for a walk! Check that as you refresh the page in your browser, your location updates on the map correctly.



## &lt;Below&gt;

- Once you give your mobile device permission to share its location with the page, the script grabs your location and prints it out on screen

## &lt;Right&gt;

- Our jQuery mobile webapp is starting to take shape with a series of tabs ready for content to be inserted

## &lt;Far right&gt;

- Our map has been created and a marker placed at the location of the device. We're ready to start sharing our location data next...

## 01 Create the page

The first thing we'll need to make our webapp work is a simple HTML5 page with a few placeholders for displaying our location data. Later on we'll replace these placeholders with a map, but to get started create a page with a `<div>` that has an id of 'location'. Add an empty set of `<script>` tags in the `<head>` section.

## 02 Download jQuery Mobile

To make our page interactions easier, and to help speed up development of our maps later on, we're going to be making use of the jQuery mobile JavaScript library. You can download this free of charge from [www.jquerymobile.com](http://www.jquerymobile.com). Grab the script now and insert it using a `<script>` tag in your `<head>` section before the blank `<script>` tags you added in step 1.

```
001 <link rel="stylesheet" href="http://
code.jquery.com/mobile/1.1.1/jquery.mobile-
1.1.1.min.css" />
002 <script src="http://code.jquery.com/jquery-
1.7.1.min.js"></script>
003 <script src="http://code.jquery.com/
mobile/1.1.1/jquery.mobile-1.1.1.min.js"></
script>
```

## 03 Set up events

When the user first opens our webapp, we'll want to grab their location and push it to the web. The first thing we need to do is find out exactly where they are. We can do this using the browser's location object that's new to HTML5. Add the code below to your empty script tags to grab the device's location when the page is ready:

```
001 <script>
002   $(document).ready(function(){
003     navigator.geolocation.getCurrentPositi
on(useposition);
004   });
005 </script>
```

## 04 Print it to screen

Now we've got an object that contains a pair of values – one for latitude, and one for longitude. We can show this data on screen by using a callback function that takes each value and appends it to the location `<div>` we set up as a placeholder in step one. Add the code below to set this up:

```
001   function useposition(position){
002     lat = position.coords.latitude;
003     lon = position.coords.longitude;
004     $("#location").html('Lat: ' + lat +
005     '<br />Lon: ' + lon);
006   }
```

## 05 Test!

You're ready to conduct your first test of the script. When you open the page on your smartphone, you should see a permission dialogue asking you to share your location with the website. Once you agree, your location should be shown on the page expressed as a pair of numbers with lots of decimal points. This is your location on the planet being shown!

## 06 Create a webapp

Now that we've got our location being grabbed successfully, and we've demonstrated the return values

on our page, it's time to start creating our map. To do this, we're going to create a jQuery mobile webapp. This means we need to grab some sample code from the jQuery mobile website to create a simple paged app, and then paste it into our `<body>` section in place of the existing code.

```
001 <div data-role="page" id="mappage">
002   <div data-role="header">
003     <h1>Find Friends!</h1>
004   </div><!-- /header -->
005   <div data-role="content">
006     <div id="map"></div>
007   </div><!-- /content -->
008 </div><!-- /page -->
009 <div data-role="page" id="login">
010   <div data-role="header">
011     <h1>Log In</h1>
012   </div><!-- /header -->
013   <div data-role="content">
014     <form id="login">
015       <label for="username">Username:
<input type="email" id="email" /></label>
016       <label for="password">Password:
<input type="password" id="password" /></label>
017       <input type="button" value="Log
In" />
018     </form>
019   </div><!-- /content -->
020 </div><!-- /page -->
021 <div data-role="page" id="invite">
022   <div data-role="header">
023     <h1>Invite Friends</h1>
024   </div><!-- /header -->
```

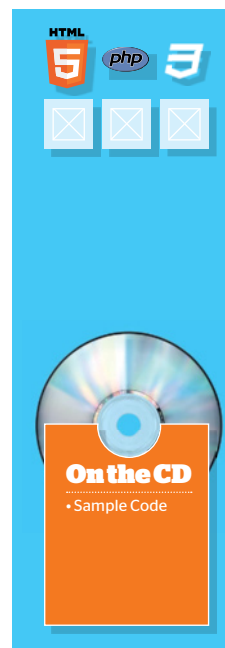




# Build an HTML5 friend-finding app: part 2

Use JavaScript to locate and plot people on an interactive map directly in your phone's browser

**tools | tech | trends** PHP, MySQL, HTML5, CSS3, JavaScript  
**expert** Sam Hampton-Smith



Last month we created a database to store both location data for individual users, and permissions from each user to allow other users to see their location. We also set up a series of PHP scripts that allowed us to collect and validate this information. This month, we're going to use this data to publish friends' locations directly to a

smartphone using an HTML5 webapp. We're planning for the website to be accessed on a smartphone that runs an HTML5-capable web browser. One of the benefits of smartphones is that they typically feature a GPS chip to report their location. When we combine this with our database backend, we can push the location of the user's device to the web, and then pull that back down to other authorised devices to display the device location on a map.

To get started, we're going to find the device's current location using JavaScript, and show this on our page. Once we've got that working, we'll make use of an off-the-shelf library to create the maps, and we'll take advantage of some sample code to plot our location data onto the map allowing our users to see their friends' locations easily.

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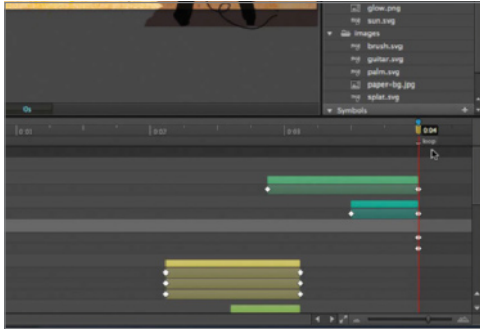
Also available at all good newsagents



# Create rich animation with Adobe Edge Preview

## 24 Creating a looping section

Position the playhead at the end of your content on the timeline, probably around the 0:04s point. Go to Timeline>Insert Label and name it 'loop'. Make sure the pin is off, then go to File>Import and choose the image glow.png. Position it on the stage so the glow is over the sun image, and in the Elements panel drag it below



## 25 Animate the glow

Turn the pin on and drag it forward +0.25s. Turn the Opacity down to 0% and deactivate the pin. Position the playhead another 0.25s further on from where the pin was and drag the Opacity down to 0% here. You have just created a glow that fades in and out over a 0.5-second duration.



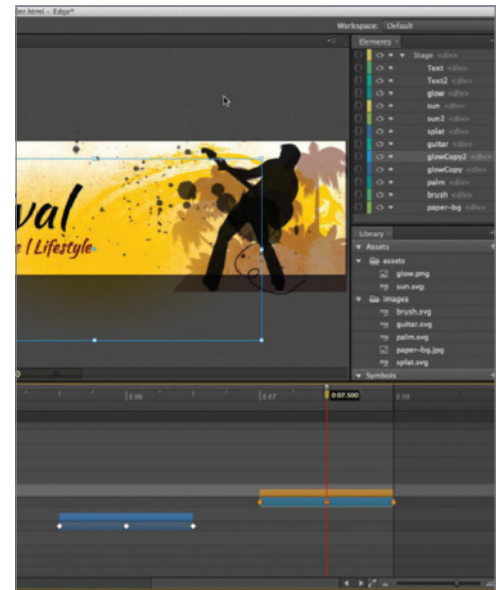
## 26 A second glow

Select the glow layer in the Elements panel and go to Edit>Duplicate. Drag this layer below the guitar layer. Move it forward in the timeline to 5.5s. Position the playhead in the middle keyframe where it is fully on the screen and turn off the red Auto Keyframe button on the timeline. Now move the glow so that it is behind the guitar player.



## 27 A third glow

Duplicate this layer again and move it forward to 7s on the timeline. Position the playhead over the middle keyframe so it is easy to see the glow and move the glow to be behind the word Lifestyle on the screen. Now we have completed the glows; next we need to make it repeat the loop. Position the playhead over 0:08.5s on the timeline.



## 28 Insert a trigger

Go to Timeline>Insert Trigger and in the pop-up window that appears click on the button Play From. Change the 1000 in the code to 'loop'. Now save the work and go to File>Preview in Browser to test the final design. It should loop around the section with the glows after the animation has assembled all the various elements.



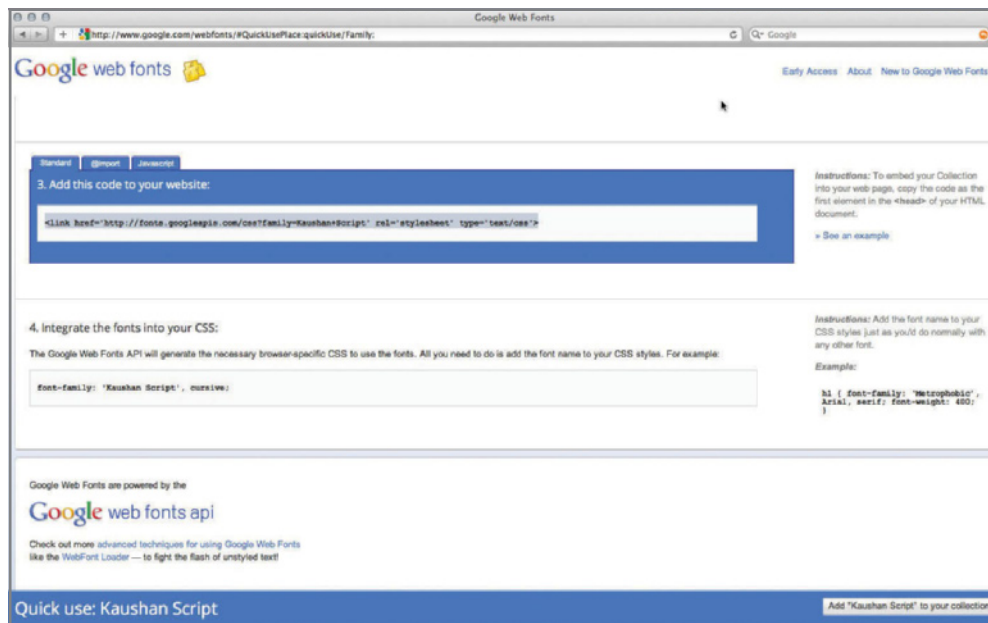
## Arranging layers

The layer order can only be arranged in the Elements panel, so don't try and move the layers in the timeline, as that is purely for animation.

## Edge vs CreateJS

Adobe has recently made two HTML5 animation options available, the first being Adobe Edge and the second being the CreateJS framework that publishes Flash content to the Canvas tag. It might be confusing as to which one you should choose and why. The Canvas tag is available in all HTML5 browsers and is consistently implemented, so good news for mobile. It is hardware-accelerated by most browsers and this is excellent on the desktop but not quite as good on mobile, with iOS 5 supporting it the best at present. Edge publishes by animating div tags using jQuery to do so and gives consistent support across modern HTML5 browsers. As it's moving div tags it currently performs slightly better than Canvas on mobile devices. However, rich, frame-by-frame animation that you could do in Flash isn't really supported in Edge, so publishing to CreateJS from Flash is the better option there. It all depends on your use case!

# Create rich animation with Adobe Edge Preview

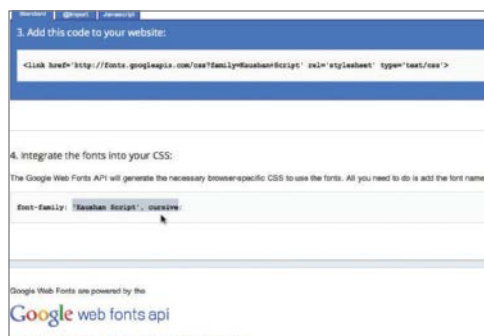
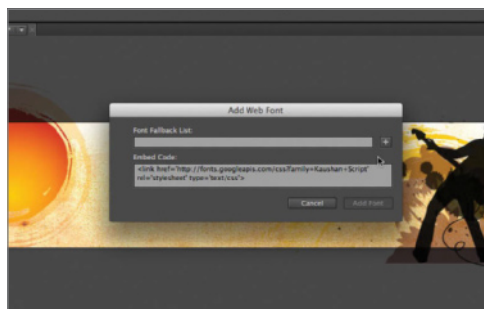


## 18 Add a custom web font

Go to [www.google.com/webfonts](http://www.google.com/webfonts) and in the filters choose just Handwriting. We're going to use Kaushan Script, but feel free to select a different one. When you find the font, click Quick-use and scroll down to the section Add this code to your website. Select the code and copy it.

## 19 Add to Edge

Go back to Edge and select the plus icon next to the Fonts section in the Library panel. A new pop-up window opens. In the section labelled Embed Code place your cursor in the panel and paste the code from Google Web Fonts into it. Return back to the Web Fonts page now ready for the next section.



## 20 Copy the font name

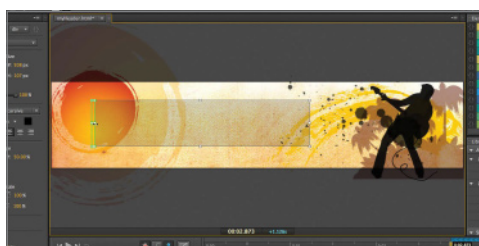
Now select the text from section 4 that is highlighted on the Google Web Fonts page; this is after the colon and before the semi-colon. Copy this and return to Edge, paste this into the Font Fallback List and then click the Add Font button. We can now use this font as part of our design and animation.

## 21 Add the heading

Select the sun layer now and change to the Text tool; the text will be added above this layer. Click on the composition and type in 'Island Festival'. If it isn't in your new typeface select it from the Properties panel. Make the text 80px high and position as shown in the screenshot so that it slightly overlaps the sun.

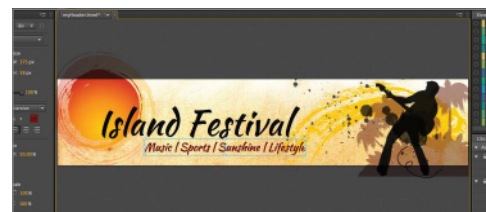
## 22 Animate the text

Switch to the Clipping tool and then turn the pin on. Move the playhead to just before the end of the sun animation and move the pin forward +1.25s. Select the right-hand green frame handle around the text on the stage. Drag this to the left edge. When you play this back it will reveal the text from left to right.



## 23 Final text layer

Add another text layer, with text as shown on the screen, in a deep red colour. Place the playhead half a second before the end of the last animation, turn on the pin and move it to the end of the animation. Change the Opacity to 0% so that the text fades in. Go to File>Preview in Browser to test.



## Setting up publish settings



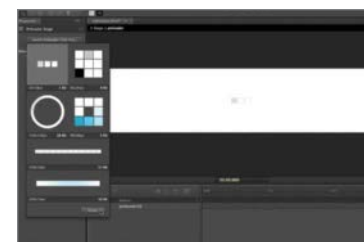
### 01 Create a poster image

If you click off everything on the stage you will get the publish settings in the properties on the left. Move the playhead to the end of the animation and click the camera icon to take a poster image of the stage.



### 02 Downlevel stage

Now click the Edit button next to the Downlevel stage options. In here click the Insert Poster Image button and this will display on older browsers that can't support all the options of Edge animation.



### 03 Set up preloader

Return back to the stage and click the Edit button next to preloader. Click the Insert Preloader Clip-Art button, select a loading animation and hit the insert button. You should now have a preloader.

## Preview of the easing

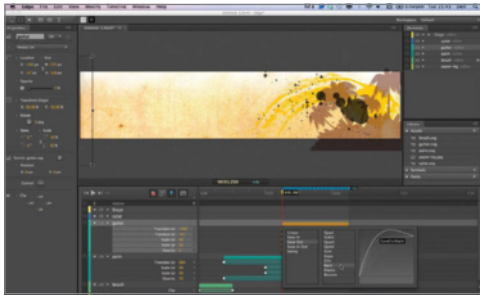
If you are not sure what easing is applied to a layer, then select that layer and you will see an icon next to the pin that shows the easing. Click this to change it.



# Create rich animation with Adobe Edge Preview

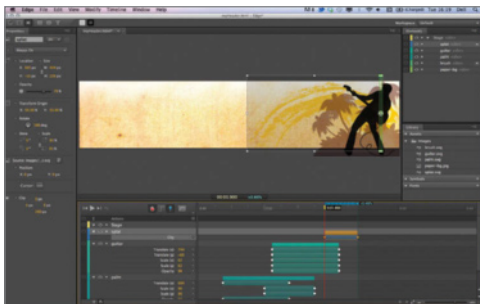
## 10 Animate the guitar

Move the playhead to 1.25s and select the guitar layer. Turn on the pin and position it one second further along the timeline. Scale-up the man slightly and move him off the stage on the left. Change the Opacity to 5%. Right-click the layer and choose Easing>Ease Out>Back. Hit the play button to see the effect.



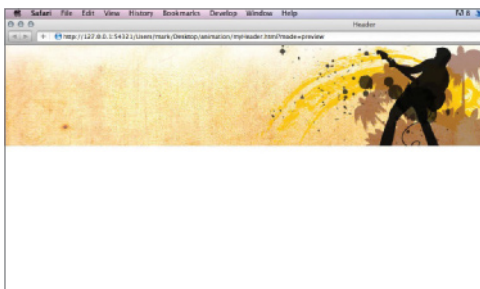
## 11 The splat layer

Turn the pin off to release it, and select the splat layer. Move the playhead to 1.75s and turn the pin on, moving it forward 0.5s. Select the Clipping tool and grab the green handle on the left-hand edge. Drag this over so that it almost touches the right-hand edge. Release the pin by clicking the icon, rewind and play the animation. You may need to adjust the splat to coincide with the guitar movements.



## 12 Preview so far

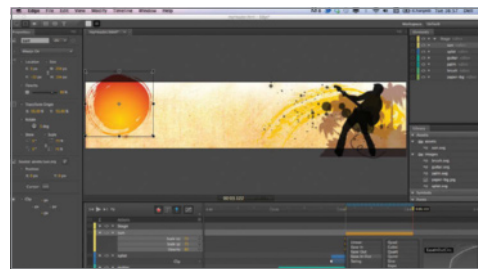
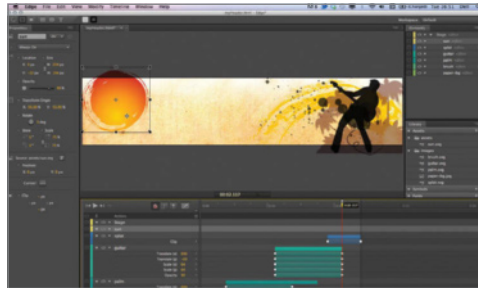
Click off any elements on the stage and give the document the title of 'Header' in the properties. Save this in the folder you created in step 1. Now select File>Preview in Browser to see the work you've done so far. Pretty good going! Return back to Edge ready for us to carry on and add some more animation to this.



## 13 Add the sun

From the File menu choose Import and select sun.svg. Turn the pin off by clicking the pin icon on the

timeline and switch to the Transform tool. Scale the sun down slightly and change the Opacity to 80%. Position this on the stage as shown. Now move the playhead to the end of the guitar layer.



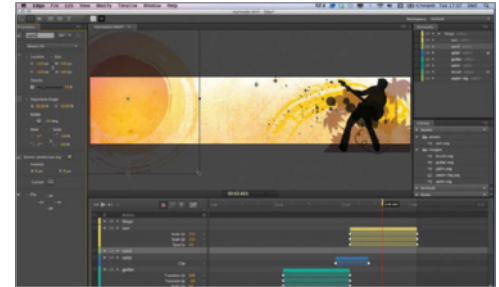
## 14 Animate the sun

Select the pin and move it forward of the playhead by one second. Scale-up the sun so that it is quite large and then reduce the Opacity to 5%. Right-click the layer now and choose Easing>Ease In Out>Circ. If you play the animation you should see the sun scale down now.

## 15 Second sun

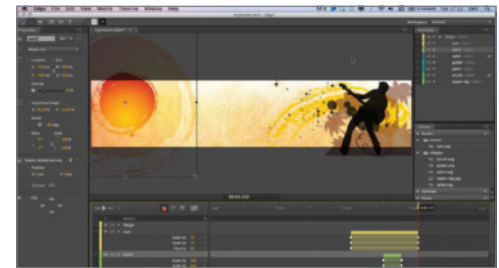
Drag the sun icon from the assets onto the stage – it will be named sun2 in the timeline and elements. Drag this below the existing sun layer in the Elements panel. Position this over the sun on the stage, reduce

the Opacity to 25%, and increase the scale as shown here. Position the playhead now in the middle of the sun animation.



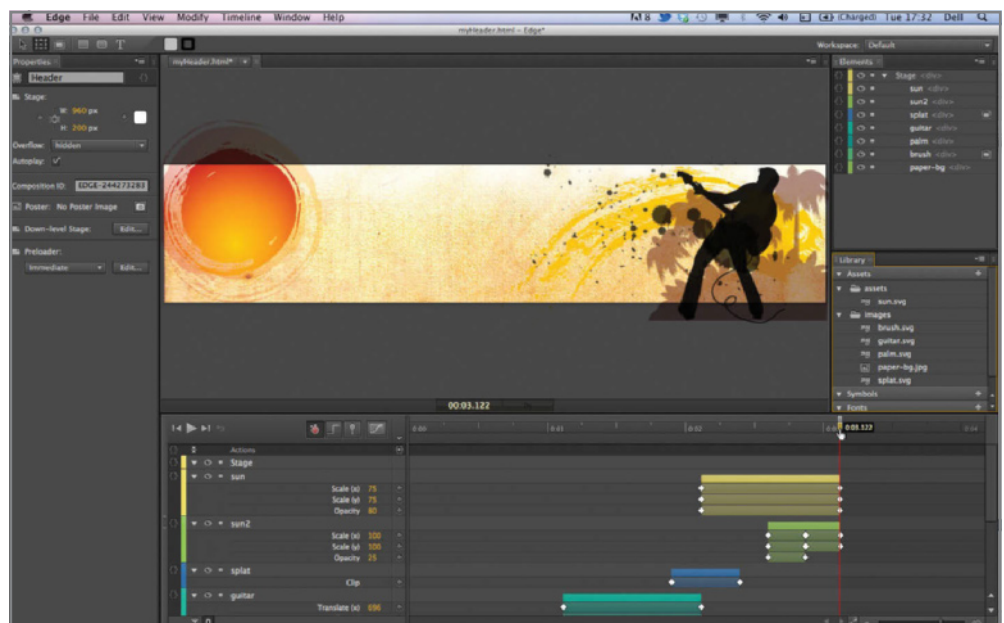
## 16 A softer sun

Click the pin now to activate it. Move the pin forward about 0.25s and scale down the second sun so it is just smaller than the first and reduce the Opacity to 5%. Turn the pin off now and move the playhead forward another 0.25s from the end of the last playhead on this layer.

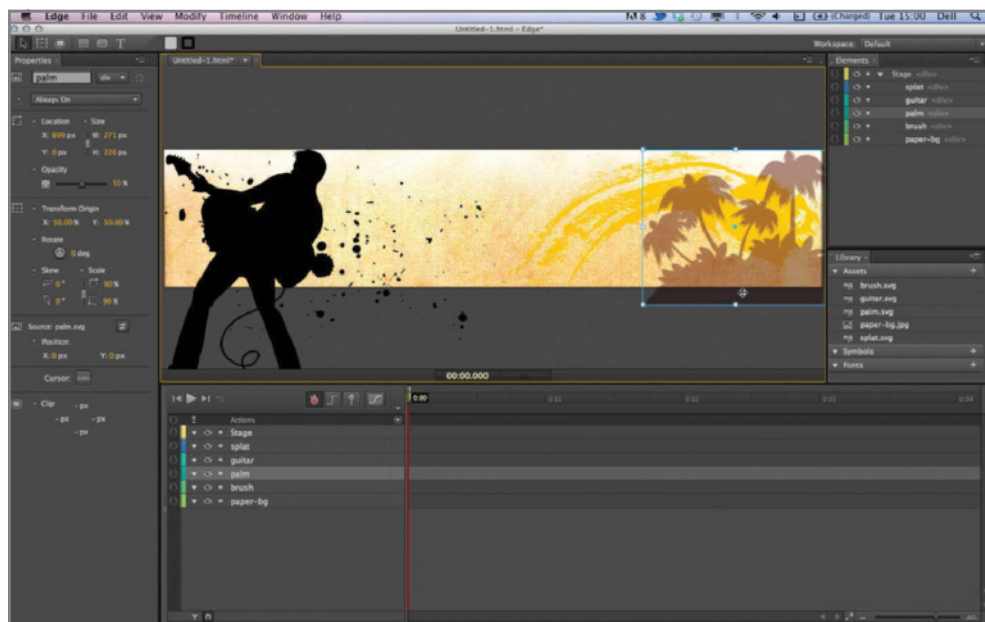


## 17 Change the sun

Now scale down the second sun so that it is still larger than the first and the outer rings just fit on the bottom of the stage. The keyframes will have been applied automatically. If you play the animation now you will see this softer sun scale up and down while the other scales down and this adds quite a nice effect.



# Create rich animation with Adobe Edge Preview

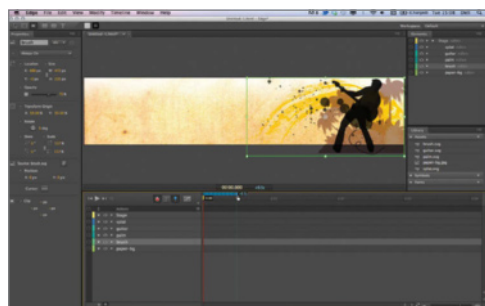


## 05 Move the brush

Select the brush and position it on the right of the page. Scale it up slightly by dragging the corner handle and change the Opacity to 70% in the Properties tb. Now grab the palm and move it over the brush, scaling it down to fit on the screen as shown, with an Opacity of 50% so that you can see the brush through the palm graphic.

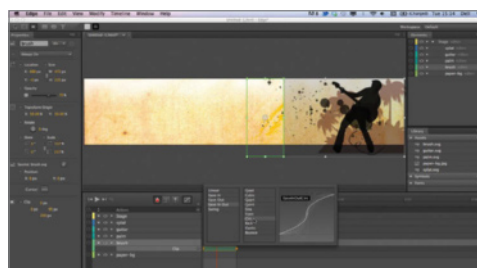
## 06 Begin animating

Scale and position the musician as shown, reducing the Opacity to 90%. Finally move the splat over and rotate it 180 degrees in the properties, scale it down and change the Opacity to 70%. Now select the brush layer and change to the Clipping tool. Select the toggle pin icon on the timeline and move the blue pin to +0.5 seconds.



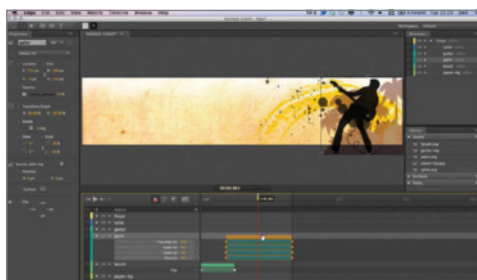
## 07 Brush stroke

Setting the pin makes our current selection happen at 0.5 seconds, and any changes that we now make will happen at 0 seconds. Grab the right-hand green clipping frame that is around the brush and drag it over to the left-hand side. If you scrub the playhead you will see it reveals the brush stroke on the screen. Right-click the animation and choose Easing>Ease In Out>Circ, as shown.



## 08 Easing into place

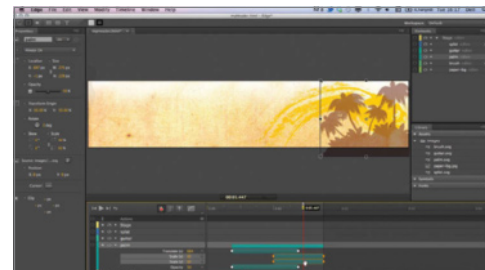
Click the pin off, select the palm layer and choose the pin again. Drag the pin out to 1s. Scale the palm layer up with the Transform tool so it is larger than the stage and then move them off the stage to the right. Reduce the Opacity to 0%. Select the whole layer and right-click, choosing Easing>Ease Out>Quart. Move the layer along so it starts about one-third of a second in.



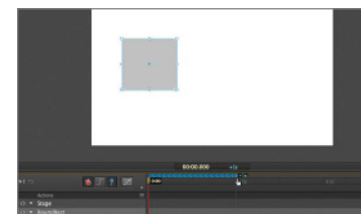
## 09 Offset the scaling

Select the scale x and y layers and drag the start point in a little so they are not as long, then pick them

up and move them so they are offset and happen a bit later on in the animation. This gives a much better feel to this; be sure to experiment by moving any of the actions separately.

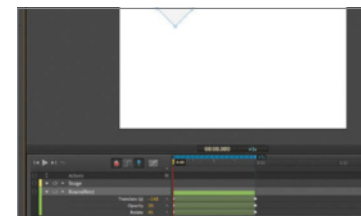


## Pin essentials for animation



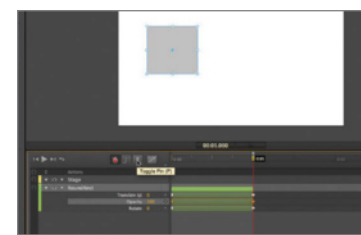
### 01 Place the pin

When you select the pin it appears above the playhead. Move it forward or backwards to pin the current state of the object. This will hold the state at that particular point in time.



### 02 Make changes

Assuming the playhead is in the place where you want the animation to start (if you dragged the pin forward). Make any changes such as position, opacity, or rotation. You will then see the timeline reflect those modifications.



### 03 Release the pin

Releasing the pin allows it to be set again, but if you forget, next time you use it click the pin once to release it and again to set it. This sometimes happens because you are busy previewing your animation.

## What is the pin?

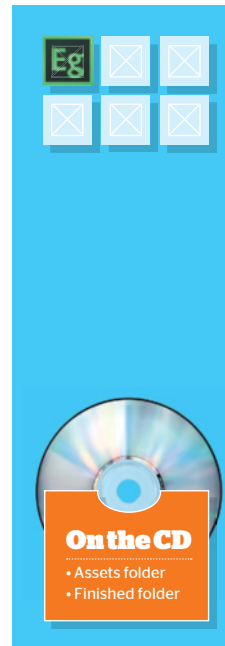
The pin is used to pin the current state of something in time. Any changes you make affect the playhead position, making two keyframes in one go: a really fast way to animate!



# Create rich animation with Adobe Edge Preview

The latest preview release of Edge is upon us, so we explore some of the features in this animation tool

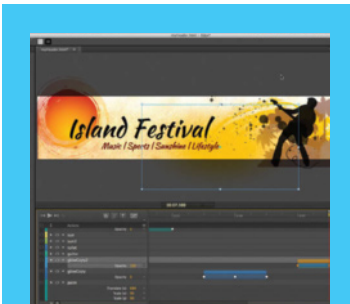
**tools | tech | trends** Adobe Edge Preview 6.1  
**expert** Mark Shufflebottom



Adobe has taken a slightly unusual approach with its latest animation software, Edge. It has been around for a year now as a pre-release so it's completely free to download, and users have the ability to say what they like and dislike about it. It's like a beta release only more

involving, because anyone can shape the future of this tool by using it and discussing its positive and negative points in the forum. Think of Edge as a visual jQuery animator, as it is built heavily on it and Adobe has been contributing code to jQuery to further this project.

Adobe Edge presents a bevy of tools – we now have access to preloaders, fallback content for older browsers, web font integration, a code editor, interactivity, a variety of file formats supported, clips, and the ability to export animation for other projects, so all in all this is shaping up to be an excellent bit of software for the front-end designer.



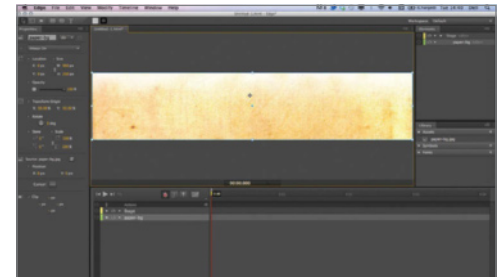
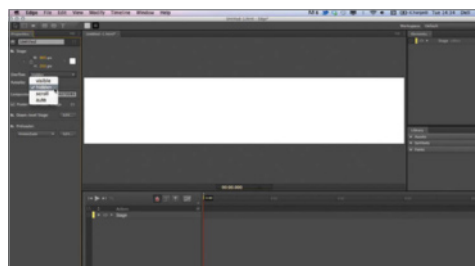
## 01 Install Edge

If you've had a previous version of Edge on your computer, uninstall it first, then head over to [labs.adobe.com/technologies/edge](http://labs.adobe.com/technologies/edge) and download the latest version. Once you have signed up, downloaded, and installed Edge, create a new folder on your desktop and copy the assets folder over from the coverdisc.



## 02 Set up the document

Open Edge and you will see that with the latest version, there have been updates to the screen when you launch. There are now Getting Started tutorials and resources available. Click the Create New button to start a new project. Change the stage size to 960 x 200px and change the overflow to Hidden.

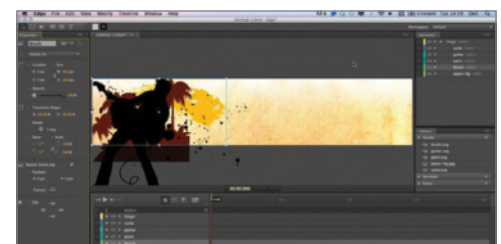


## 03 Set the scene

From the File menu choose Import and browse to the image paper-bg.jpg in the assets folder, and click OK to import. As you will see this fits the stage perfectly and will form the basis for what we plan to do in our scene. The background is important because it also sets the palette for the warm colours we plan to use.

## 04 Import more

Go to File>Import again, and this time import brush.svg, palm.svg, guitar.svg and splat.svg. In the Elements panel reorder them so from the top down they are ordered; splat, guitar, palm and brush. You will automatically have paper-bg.jpg on the bottom of the stage. We will position the elements on the screen ready to animate.



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```

008     delete_option('activation_
redirect');
009     $adminUrl = admin_url();
010     wp_redirect($adminUrl.'/options-
general.php?page=author-box-settings');
011 }
012 }

```

## 21 Activate the redirect

Now it's time to call our redirect function and see it in action. Add the following line underneath our `register_activation_hook` command. Now if you go to the Plugins page in your admin section, deactivate, and then reactivate the plug-in, you will be automatically taken to the Settings page. You will also notice our old data is still present.

```

001 add_action('admin_init', 'plugin_
redirect');

```

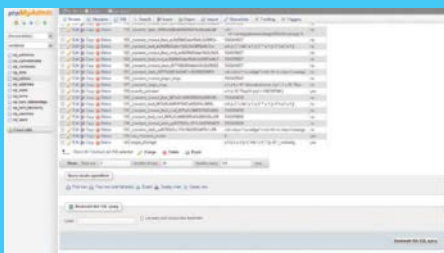
## 22 Cleaning up

From the previous step, you will notice that our old data was left behind once we deactivated our plug-in, this isn't great as it clogs up the WordPress database. Adding the following code will delete our plug-in data on deactivation. Add this underneath your activation hook to keep things neat.

```

001 function author_deactivate() {
002     delete_option( 'author_box_name', '',
'', 'yes' );
003     delete_option( 'author_box_bio', '', '',
'yes' );
004     delete_option( 'author_box_image', '',
'', 'yes' );
005 }
006
007 register_deactivation_hook( __FILE__,
'author_deactivate' );

```



<Left>  
• On deactivating the plug-in, all traces of data are removed from the WordPress database

## Unique plug-in names

It is important to check that the name of your plug-in is unique. If it isn't the WordPress update feature could mean that your files are overwritten with someone else's.

## Code library

# authorbox\_options function in detail

Our `authorbox_options` function is quite large, so we'll break it down to see exactly what is happening

The first thing our function does is check our user's permissions. Incorrect rights means the code will be terminated.

Our variables are now set. These variables will be used throughout the code, hence why we're only setting them once.

The hidden field is used to see if data has been sent to the form, we can then update our options.

The next chunk of code handles the image upload, restrictions on the file type are placed here to prevent malicious uploads.

```

001 function authorbox_options() {
002     if ( !current_user_can( 'manage_options' ) ) {
003         wp_die( __( 'You do not have sufficient permissions to
access this page.' ) );
004     }
005
006     $opt_name = 'author_box_name';
007     $opt_bio = 'author_box_bio';
008     $opt_image = 'author_box_image';
009     $hidden_field_name = 'mt_submit_hidden';
010     $data_field_name = 'author_box_name';
011     $data_field_bio = 'author_box_bio';
012     $data_field_image = 'author_box_image';
013
014     $opt_val_name = get_option('author_box_name');
015     $opt_val_bio = get_option('author_box_bio');
016     $opt_val_image = get_option('author_box_image');
017
018     if( isset($_POST[ $hidden_field_name ]) && $_POST[ $hidden_
field_name ] == 'Y' ) {
019         $opt_val_name = $_POST[ $data_field_name ];
020         $opt_val_bio = $_POST[ $data_field_bio ];
021
022         $allowedExts = array("jpg", "jpeg", "gif", "png");
023         $extension = end(explode(".", $_FILES[$data_field_image]
["name"]));
024         if ((($_FILES[$data_field_image]["type"] == "image/gif")
|| ($_FILES[$data_field_image]["type"] == "image/jpeg")
|| ($_FILES[$data_field_image]["type"] == "image/pjpeg"))
&& ($_FILES[$data_field_image]["size"] < 200000)
&& in_array($extension, $allowedExts))
029         {
030             if ($_FILES["file"]["error"] > 0)
031             {
032                 echo "Error: " . $_FILES[$data_field_image]["error"] .
"<br />";
033             }
034             else
035             {
036                 $upload_dir = wp_upload_dir();
037                 move_uploaded_file($_FILES[$data_field_image]["tmp_
name"], $upload_dir['basedir'] . "/" . $_FILES[$data_field_image]
["name"]);
038             }
039         }
040         else
041         {
042             echo "Invalid file";
043         }

```

## Build a complete author box WordPress plug-in

```
002 $opt_val_bio = get_option('author_box_
bio');
003 $opt_val_image = get_option('author_box_
image');
```

**13 Handling image uploads**

You may have noticed that our image upload element doesn't really do much at the moment, apart from add the filename to the database. Add this code within your if statement. The code will check to ensure that a user is only uploading an image - nothing else - it also adds a size limitation; change this to whatever you need it to be.

```
001 $allowedExts = array("jpg", "jpeg", "gif",
"png");
002 $extension = end(explode(".", $_
FILES[$data_field_image]["name"]));
003 if ((($_FILES[$data_field_image]["type"]
== "image/gif")
004 || ($_FILES[$data_field_image]["type"]
== "image/jpeg")
005 || ($_FILES[$data_field_image]["type"]
== "image/pjpeg"))
006 && ($_FILES[$data_field_image]["size"] <
200000)
007 && in_array($extension, $allowedExts))
008 {
009     if ($_FILES["file"]["error"] > 0)
010     {
011         echo "Error: " . $_FILES[$data_
field_image]["error"] . "<br />";
012     }
013     else
014     {
015         $upload_dir = wp_upload_dir();
016         move_uploaded_file($_FILES[$data_
field_image]["tmp_name"], $upload_
dir["basedir"] . "\\\" . $_FILES[$data_field_
image]["name"]);
017     }
018 }
019 else
020 {
021     echo "Invalid file";
022 }
```

**14 Fixing some errors**

As we've changed the way the code handles files, we now need to go ahead and update our form and update\_option values. You should update your form with the following line; this will allow us to upload the actual image data - in whatever file format it may be in - rather than just take the filename from the form. You can also delete the \$opt\_val\_image variable from within the if statement.

```
001 <form name="form1" method="post" action=""
enctype="multipart/form-data">
```

**15 Image in database**

If you now submit your form with an image, you will see the image appear in the wp-content/uploads folder. If you don't see it there, you may need to create the uploads folder and set permissions to 777. You also need to update the final update\_option command to the following code - this code will add the full image path to the database.

```
001 update_option( $opt_image, $upload_
dir['baseurl'] . "/" . $_FILES[$data_
field_image]["name"] );
```

**16 Displaying an image**

It would be a good idea to display the image within the settings page to provide some feedback when the form is submitted. You need to add this code within your form, updating the image upload field. This if statement will then pull the URL from the database - if there is one set.

```
001 <p><?php _e("Author's Picture:", 'author-
menu' ); ?> <br />
002 <?php if ($opt_val_image != '') { ?>
003 
004 <p>Update image
005 <?php } ?>
006 <input name="<?php echo $data_field_image;
?>" type="file" />
007 </p></p>
```

**17 Adding a sidebar**

Now we have our options page completed, we can start on making the plug-in output something to the front end of our site. The easiest way to do this would be to add the option to display the information in a sidebar. Add the following code to the bottom of your PHP to generate the sidebar output.

```
001 function your_widget_display($args) {
002     extract($args);
003     echo $before_widget;
004     echo $before_title . 'About the Author' .
$after_title;
005     echo '<br />';
006     echo '<strong>'.get_option('author_box_
name').</strong>';
007     echo '<p>'.get_option('author_box_
bio').</p>';
008     echo $after_widget;
009 }
```

**18 Register the sidebar**

Now we have the code to display the output of the sidebar, we need to register it with WordPress.

Adding the following code under the previous step will add the sidebar into the Widgets section of the WordPress admin. You can now drag the widget onto a sidebar and see the results.

```
001 wp_register_
sidebar_widget(
002     'author_box_
widget',
003     'Author Box',
004     'your_widget_display',
005     array(
006         'description' => 'Display
information about the blog author in your
sidebar'
007     )
008 );
```

**19 Adding shortcodes**

Shortcodes are an easy way to place an element within a blog post. This element is normally driven by a plug-in or theme. Adding the following code under the previous step will allow users to add author information anywhere in a post by simply typing "[authorbox]". You can change the style of this as you see fit.

```
001 function author_shortcode($atts){
002     return '<strong>About the Author</
strong><br /><br
/><strong>'.get_option('author_box_name').</
strong><p>'.get_option('author_box_bio').</
p>';
003 }
add_shortcode(
'authorbox', 'author_
shortcode' );
```

**20 Auto redirecting**

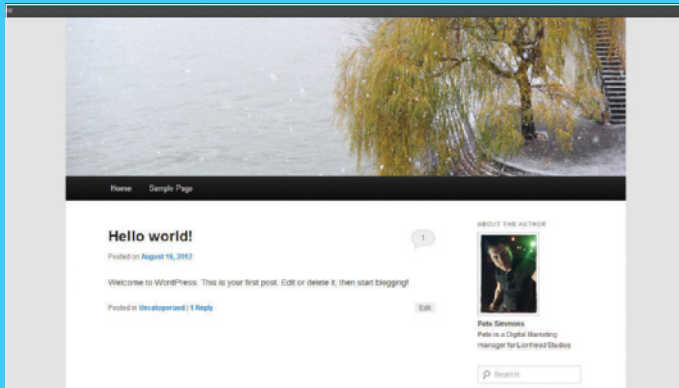
Currently the user journey is very messy. They activate the plug-in, then visit the Settings page to add author information, manually. We want to redirect them to our settings page as soon as they hit activate on the Plugin screen. Scroll to the top of your code and add replace your author\_install function with this one and an additional function.

```
001 function author_install() {
    add_option( 'author_box_name', '', '', 'yes'
);
002     add_option( 'author_box_bio', '', '',
'yes' );
003     add_option( 'author_box_image', '', '',
'yes' );
004     add_option('activation_redirect', true);
005 }

006 function plugin_redirect() {
007     if (get_option('activation_redirect',
false)) {
```



## Build a complete author box WordPress plug-in



### <Left>

• We now have an output for our sidebar widget, which can be placed in the sidebar of any theme

### <Right>

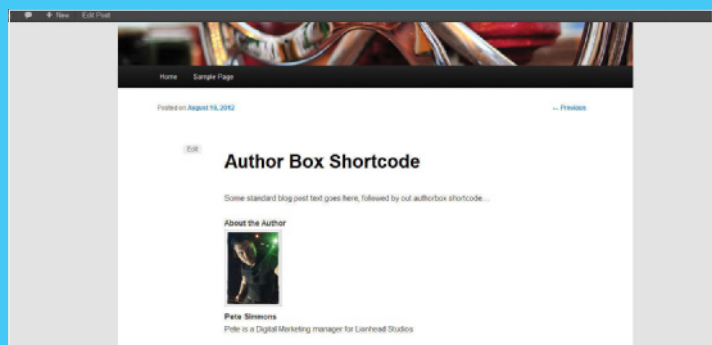
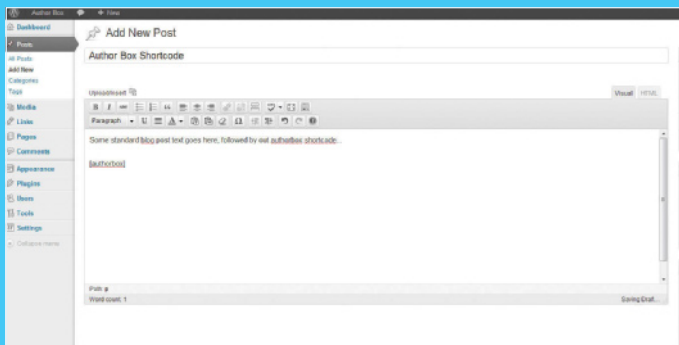
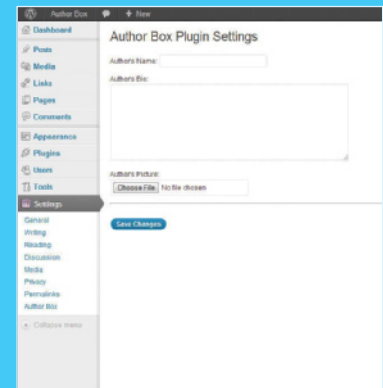
• Now if we reactivate our plug-in we are redirected straight to our settings page, with no previous data displayed

### <Below left>

• Our registered shortcode can be called by using [authorbox] anywhere in a blog post or page

### <Below right>

• The result of adding the shortcode is that the author information is displayed in the same format as our sidebar



```
001 <form name="form1" method="post"
action="">
002 <input type="hidden" name="<?php echo
$hidden_field_name; ?>" value="Y">
003
004 <p><?php _e("Author's Name:", 'author-menu'
); ?>
005 <input type="text" name="<?php echo $data_
field_name; ?>" value="<?php echo $opt_val_
name; ?>" size="20">
006 </p>
007 <p><?php _e("Author's Bio:", 'author-menu'
); ?> <br />
008 <textarea name="<?php echo $data_field_bio;
?>" cols="80" rows="8"><?php echo $opt_val_bio;
?></textarea>
009 </p>
010 <p><?php _e("Author's Picture:", 'author-
menu' ); ?>
011 <input name="<?php echo $data_field_image;
?>" type="file" />
012 </p>
013 <hr />
014
015 <p class="submit">
016 <input type="submit" name="Submit"
class="button-
primary" value="<?php esc_attr_e('Save
```

```
Changes') ?>"
/>
017 </p>
018
019 </form>
020 </div>
021
022 <?php
023
024 } ?>
```

## 10 Adding form variables

As you will notice from the previous step, we have added PHP variables in our form that make up both the input name and value. In between your die statement and your <div class="warp"> element, place the following few lines of code. This code will set all the variables for the form name and values. If the values are set these will be overwritten.

```
001 $opt_name = 'author_box_name';
002 $opt_bio = 'author_box_bio';
003 $opt_image = 'author_box_image';
004 $hidden_field_name = 'mt_submit_hidden';
005 $data_field_name = 'author_box_name';
006 $data_field_name_bio = 'author_box_bio';
007 $data_field_name_image = 'author_box_
image';
```

## 11 Adding database options

The following code will set up a new set of database fields in your WordPress options table. The register\_activation\_hook function only calls this function when the plug-in is activated for the first time. Add this code under your header section, and activate the plug-in to see the results in your database, by viewing the last three rows of the wp\_options table.

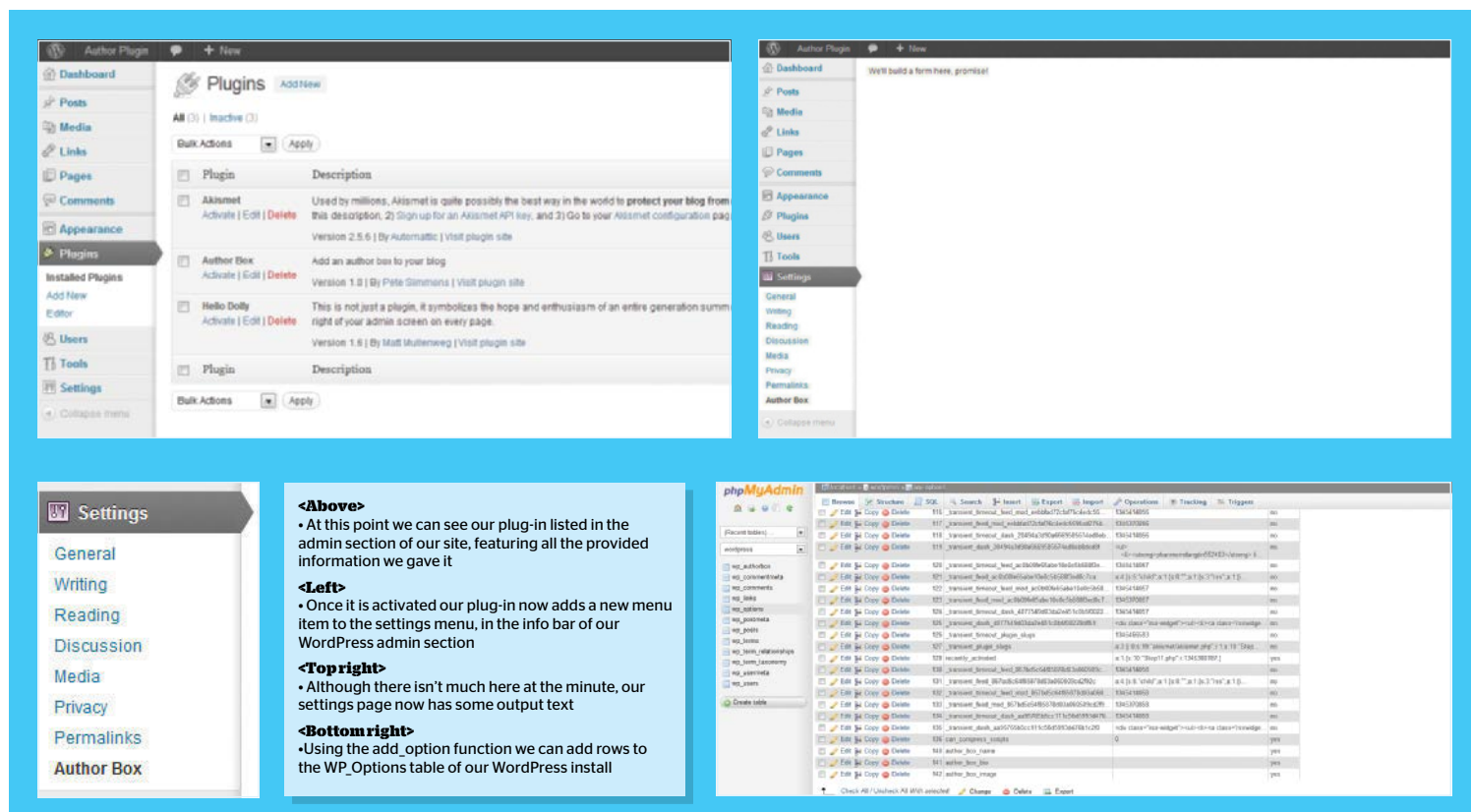
```
001 function author_install() {
002     add_option( 'name', '', '', 'yes' );
003     add_option( 'bio', '', '', 'yes' );
004     add_option( 'image', '', '', 'yes' );
005 }
006
007 register_activation_hook(__FILE__, 'author_
install');
```

## 12 Getting existing options

If you submit your options form now, you will notice your wp\_options table updates. However, the values are not being pulled into the form. This leaves you with blank fields when the page reloads, after the form is submitted. Add the following code before your if statement within your authorbox\_options function.

```
001 $opt_val_name = get_option('author_box_
name');
```

# Build a complete author box WordPress plug-in



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 019 <<http://www.gnu.org/licenses/>>.  
 020 \*/

## 05 Verify your plug-in

At this stage it is worth doing a quick check within WordPress to make sure that your plug-in information is being loaded correctly. Once you have updated your PHP file in the Plugin folder of WordPress, navigate to the Plugin menu within your WordPress admin section. If all has worked, you should see your plug-in listed.

## 06 Adding settings

Before we can add functionality, it is worth getting everything we need set up. Under your licence comment, add the following code. This code will create a menu item for your plug-in, in the Settings tab of the admin section of WordPress. The author-box-settings is the name of the string that appears in the address bar.

```
001 add_action( 'admin_menu', 'authorbox_menu' );
002
003 function authorbox_menu() {
004 add_options_page( 'AuthorBox Options',
005 'Author Box', 'manage_options', 'author-box-
006 settings', 'authorbox_options' );
007 }
```

## 07 Settings output

Add the following function underneath the previous step. This will display some basic HTML in our settings page. Over the next step we will code a form for users to fill out information about the author of the blog. The previous step references this function when it adds the menu item so it is important that you ensure there are no spelling mistakes.

```
001 function authorbox_options() {
002 if ( !current_user_can( 'manage_options' )
```

```
003 ) {
004 wp_die( __( 'You do not have sufficient
005 permissions to access this page.' ) );
006 }
007 echo '<div class="wrap">';
008 echo '<p>We'll build a form here,
009 promise!</p>';
010 echo '</div>';
011 }
```

## 08 Settings page titles

Replace our placeholder echo statements from the previous step with the following code. You can see the <h2> tag is coded slightly differently to a standard tag. The reason for this is that the titles can relate to multiple settings tabs and it is good practice to learn how to code this way.

```
001 echo '<div class="wrap">';
002 echo "&<h2>" . __( 'Author Box Plugin
003 Settings', 'author-menu' ) . "</h2>";
004 ?>
```

## 09 Adding a form

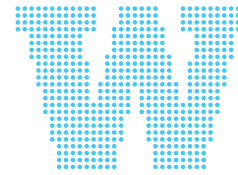
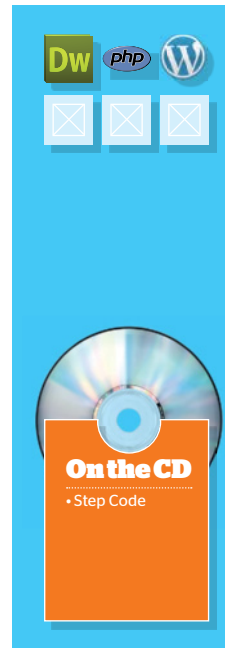
The next step is to add our form that will allow us to input our author information. You will notice that the PHP tag was closed in the last step, we will now add a standard HTML form with the below code.



# Build a complete Author Box WordPress plug-in

This month we take a look at building a WordPress plug-in from scratch, saving data, widgets and shortcodes

**tools | tech | trends** PHP, WordPress, Dreamweaver  
**expert** Pete Simmons



WordPress plug-ins are a great way to add extended functionality to your blog. They simplify complicated functions for users, allowing them to add additional features through shortcodes or widgets. The overall installation of a WordPress plug-in is

straightforward, but what happens in the background can change the entire way WordPress functions.

We will not cover adding plug-in elements manually to a theme file as this is a very manual process. This tutorial has best practices in mind, and shows you how to store data correctly, and more importantly, how to remove all traces of your plug-in when it is deactivated. Although removing all data when a plug-in is removed is not a requirement of a plug-in that is released to the community, it is generally wise to make sure you do so to avoid clogging up the WordPress database with information that is not needed and hard to remove.

This tutorial assumes that you have a hosting environment set up, running the latest version of PHP and MySQL. It also assumes that you are running the latest version of WordPress. If you are not, it may be worth upgrading before you proceed through the admin section of your site.



## 01 Getting started

The first thing you need to think about when creating a WordPress plug-in is file naming. Your file names need to be completely unique. This is so they do not conflict with any other plug-ins another user may already have installed on the server from a third party. For this tutorial it is best that you develop on a clean WordPress install.

## 02 Creating a document

Open Dreamweaver – or your text editor of choice – and create a new PHP file. Add the following opening and closing tags to the document. Now save it with the name 'authorinfo.php' to the wp-content/plugins/ folder of your clean WordPress install.

```
001 <?php
002 /*
003 ?>
```

## 03 Adding plug-in information

The following block of code will need to be added to our newly-created PHP file. This code has all been commented out, so in theory it should not be useful in any way whatsoever. However, WordPress uses this commented section to determine some key information about our plug-in. We will cover the GPL3 licence in the next step.

```
001 <?php
002 /*
003 Plugin Name: Author Box WD201
004 Plugin URI: http:// [Your plugin website here]
005 Description: Add an author box to your blog
006 Version: 1.0
007 Author: [Your Name]
008 Author URI: http:// [Your website here]
009 License: GPL3
010 */
011 ?>
```

## 04 GPL3 Licence

Underneath your comment code, add the following statement. This is customary content for a plug-in header, and good practice if you want to release your plug-ins to the rest of the WordPress community. The GPL3 license is a general public license that allows everyone to copy and distribute your work. Do not use this licence if you want to sell your plug-in.

```
001 /* Copyright (C) 2012 [Your Name]
002
003 This program is free software: you can
004 redistribute it and/or modify
005 it under the terms of the GNU General
006 Public License as published by
```

etc). Use images with similar size for the best results, then call the function at the end of the page.

```
001 <div id="featured-b">
002 
003 
004 
005 </div>
006
007 <script type="text/javascript">
008 $(window).load(function() {
009 $('#featured-k,#featured-b,#featured-t').
orbit();
010 });
011 </script>
```

## 18 Adjusting Orbit settings

There are plenty of configuration options for the slider, and it's responsive so it will still play happily at differing viewport sizes. You can view the configuration options at [foundation.zurb.com/docs/orbit.php](http://foundation.zurb.com/docs/orbit.php). For example, you could opt to set a different transition (horizontal-slide), pause on hover, and turn off captions:

```
001 <script type="text/javascript">
002 $(window).load(function() {
003 $('#featured').orbit({
004   animation: 'horizontal-slide',
005   directionalNav: true,
006   captions: false,
007   pauseOnHover: false
008 });
009 });
010 </script>
```

## 19 Adding a Modal

You can add Modal boxes with Foundation's built in Reveal. Add the contents of the Modal box at the end of your markup. To create the trigger element, wrap something in a `<a href="#">` tag and add a `data-reveal-id` attribute with the value corresponding to the ID of the content.

```
001 <!--The trigger -->
002 <a href="#" data-reveal-
id="myModal"><span class="disclaimer alert
label">Disclaimer</span></a>
003
004 <!--The modal, placed at the end of the
markup -->
005 <div id="myModal" class="reveal-modal">
006 <h2>Disclaimer</h2>
007 <p class="lead">We can't look after your
waist line.</p>
008 <p>You'd better be sure that if you're
treating yourself to a hearty breakfast, you
get some exercise. Unless you like being a
fatty bum bum.</p>
009 <a class="close-reveal-modal">&#215;</a>
010 </div>
```

## Code library

# Our entire grid in SCSS

The entire layout of our grid for both mobile and desktop layouts is achieved by using Foundation 3 mixins

Assuming a column count of 12 for desktop (the default) set the `outerRow` mixin (and `mobileRow` for the mobile view) on the outermost containing element. Each element can have a different column count for each layout. We've opted for a full width of four columns for mobile

```
001 body {
002   @include outerRow();
003   @include mobileRow();
004 }
005 header[role=banner] {
006   section {
007     @include column(12);
008     @include mobileColumn(4);
009   }
010 }
011 .content-wrapper {
012   @include column(8);
013   @include mobileColumn(4);
014 }
015 .tangential {
016   @include column(4);
017   @include mobileColumn(4);
018 }
019 article {
020   .main-text {
021     @include column(8);
022     @include mobileColumn(4);
023   }
024   .ingredients {
025     @include column(4);
026     @include mobileColumn(4);
027   }
028 }
029 footer {
030   @include column(12);
031   @include mobileColumn(4);
032 }
```

## 20 Chain Modal windows

Foundation 3 handles multiple Modals and lets each of them be chained up to another, if you so desire. Add the secondModal markup after the first from step 19 at the end of the page, and then link to the second using the same `data-reveal-id` attribute as was used on the first.

```
001 <a href="#" data-reveal-id="secondModal"
class="secondary button">Whatever...</a>
```

## 21 Update the display

Tooltip support is also built into Foundation 3. You can add a tooltip to any element by adding the class `has-tip` to it. It's then a case of adding the tooltip content with a `title` attribute. There are a number of configuration options to alter the positioning of the tip. Add `tip-top`, `tip-right` or `tip-left` to alter the default (tip-bottom). As you can see we've added `tip-right`.

```
001 <li><b class="has-tip tip-right"
title="Smoked or not - you call it!">Bacon</b>
002 - Any less than 4 rashers and you're not
really making an effort.</li>
```

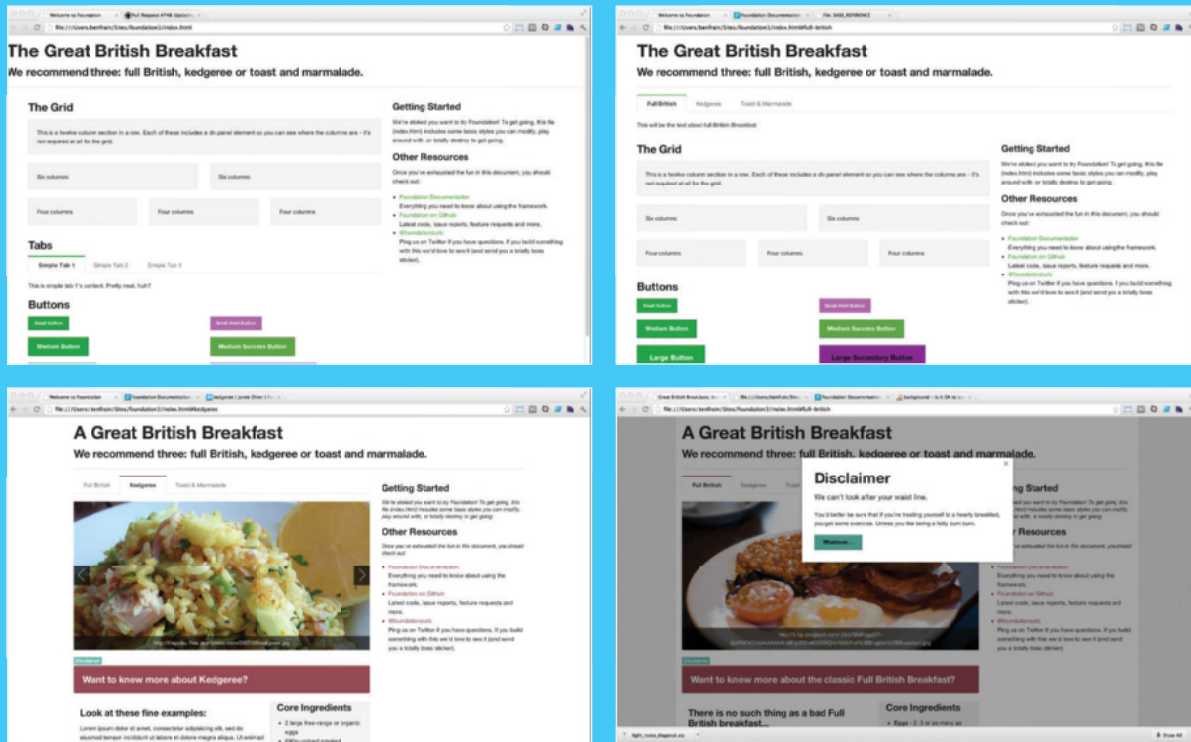
## 22 Test the project

One of the best features of Foundation 3 is that it's really quite easy to define the layout for different elements at smaller viewports. This is done by adding an additional mixin to the element. Either a `mobileColumn()` mixin (for column widths) or `mobileRow()` for a row. The default mobile column width is 4 so to make elements appear full width, set that as the mobile column number:

```
001 .main-text {
002   @include column(8);
003   @include mobileColumn(4);
004 }
```



# Prototype responsive websites with Foundation 3



<Top left, clockwise>

- If removing class names from the markup, remember to use the Sass mixins or things will start looking off fast
- You can use the tab pattern for the main navigation as we have or look at the built-in navigation patterns: [foundation.zurb.com/docs/navigation.php](http://foundation.zurb.com/docs/navigation.php)
- The built-in Orbit carousel slider comes with plenty of configuration options
- The Modal Reveal tool is handy as it allows one Modal to be linked directly to another

style the page. This method allows you to remove many of the class names from the markup making it arguably more semantic and cleaner. For example, the HTML from step 10 could be rewritten, removing all references to the grid classes.

```
001 <header role="banner">
002 <section>
003   <h1>The Great British Breakfast</h1>
004   <h3>We recommend three: full British,
005     kedgeriee or toast and marmalade.</h3>
006 </section>
007 </header>
```

## 13 The Grid mixin

With the grid classes removed from the markup, use Semantic Grid Mixins ([foundation.zurb.com/docs/gem-install.php#mixins](http://foundation.zurb.com/docs/gem-install.php#mixins)) to add the style back in. There are mixins for every eventuality of the grid, including specific ones for mobile layouts. Here's how we applied them to the markup in the prior step, an outer row for the entire page and then a twelve-column area for the section inside:

```
001 body {
002   @include outerRow();
003 }
004 header[role=banner] {
```

```
005   section {
006     @include column(12);
007   }
008 }
```

## 14 Making tabs

Although you can remove the class names for the grid, you are going to need them in place for UI elements. For example, the tabs are created with a definition list (<dl> tag) wrapping all the tabs, and each tab within as a definition description (<dd>). A class name of active on the relevant <dd> tag indicates the tab to be highlighted.

```
001 <dl class="tabs main-tabs">
002   <dd class="active"><a href="#full-
003     british">Full British</a></dd>
004   <dd><a href="#kedgeriee">Kedgeriee</a></dd>
005   <dd><a href="#toast-and-marmalade">Toast
006     & Marmalade</a></dd>
007 </dl>
```

## 15 Tab content

To get functional tabs, ensure that the container for the tab content panels has an ID that matches the equivalent href inside the <dd> element - it must also be suffixed with Tab to work. In our example, we wrapped the tab content inside an unordered list with a list item for each piece of tab content:

```
001 <ul class="tabs-content">
002   <li class="active" id="full-
003     britishTab">This will be the text about full
004     British Breakfast</li>
005   <li id="kedgerieeTab">Here's the content for
006     the Kedgeriee section</li>
007   <li id="toast-and-marmaladeTab">Toast and
008     Marmalade text here</li>
009 </ul>
```

## 16 UI elements

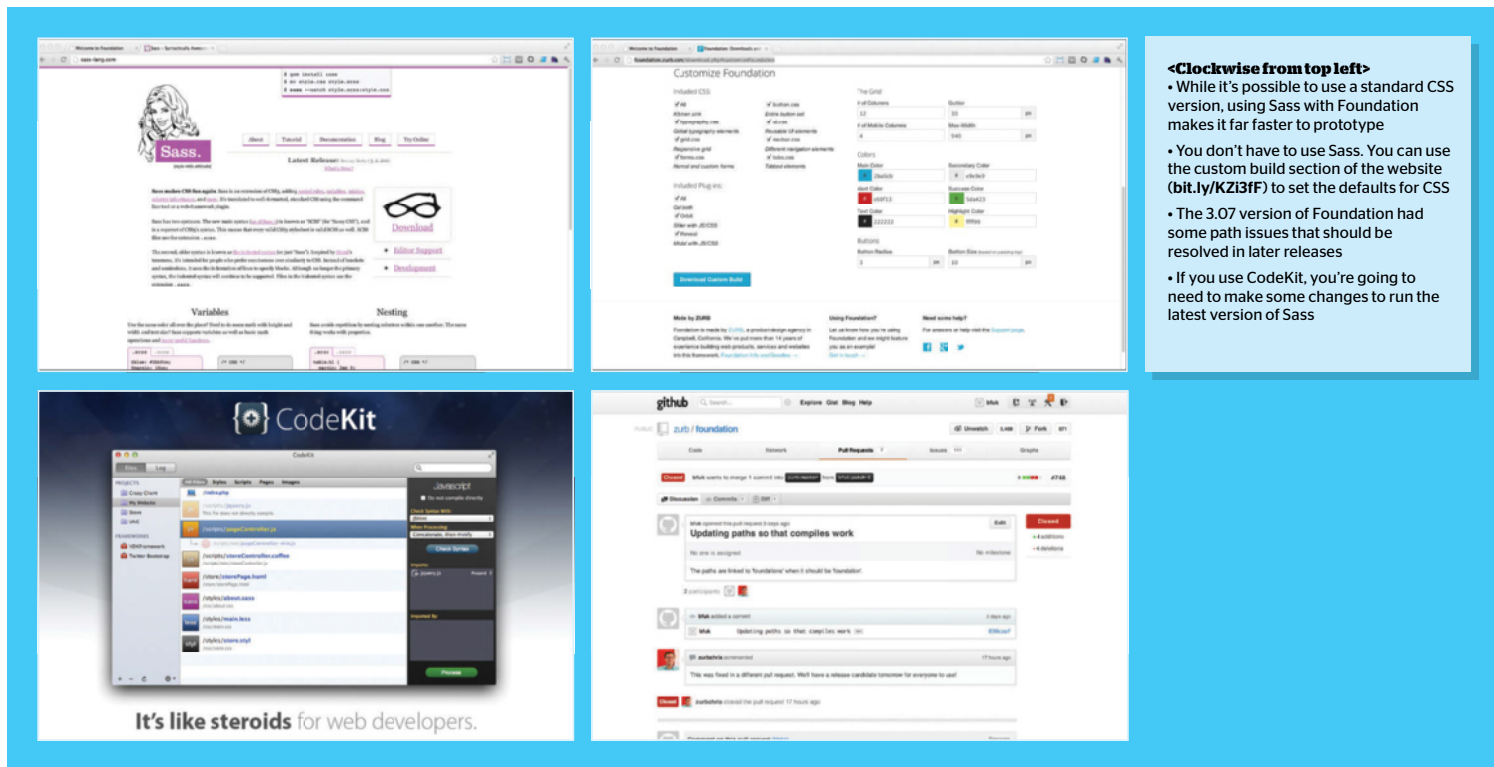
Foundation 3 has a couple of different default panel styles: regular (grey by default) and callout (has a background colour set by the \$mainColor variable). Either can also have rounded corners applied by adding the 'rounded' class. The default rounded corner radius (3px) can be overridden using the \_settings.scss variable if needed.

```
001 <div class="panel callout radius">
002   <h4>Want to know more about the classic
003     Full British Breakfast?</h4>
004 </div>
```

## 17 Adding a carousel

Foundation has carousel image functionality built in with a script called Orbit. It's therefore simple to add an image carousel and configure it with a number of options (pause on hover, show manual navigation

# Prototype responsive websites with Foundation 3



**<Clockwise from top left>**

- While it's possible to use a standard CSS version, using Sass with Foundation makes it far faster to prototype
- You don't have to use Sass. You can use the custom build section of the website ([bit.ly/KZi3ff](http://bit.ly/KZi3ff)) to set the defaults for CSS
- The 3.07 version of Foundation had some path issues that should be resolved in later releases
- If you use CodeKit, you're going to need to make some changes to run the latest version of Sass

## Adding Foundation to projects

Want to add Foundation to an existing project? Just add 'require "zurb-foundation"' to your project's config.rb file, browse to the relevant site folder in terminal and run 'compass install foundation'.

```
001 [sudo] gem install sass --pre
```

### 06 Use Sass 3.2 with CodeKit

Having updated to Sass 3.2, CodeKit ([incident57.com/codekit](http://incident57.com/codekit)) users will need to tell CodeKit to use the updated version of Sass 3.2. In CodeKit, head to the preferences panel, choose Sass/SCSS on the left, click the Use the Sass Executable at this path: button and browse to your sass.bin file. Find where the sass.bin file should be by checking the gem path:

```
001 [sudo] gem environment
```

### 07 Problems with app.scss

The 3.07 version we used had some typo issues that prevented the CSS compiling correctly. It's probable this issue is resolved in future versions, but if you see an error message like File to import not found or unreadable: foundations/settings - it's likely a typo in the app.scss with 'foundations' instead of 'foundation'.

```
001 @import "compass/css3";
002 @import "foundation/settings";
003 @import "foundation/functions/all";
004 @import "foundation/common/globals";
005 @import "foundation/mixins/clearfix";
```

### 08 The index.html file

The index.html file in the project root is styled by the app.css file (which is in turn generated by the app.

scss file). It's a handy reference point at which you can make some initial changes to the \_settings.scss file in the sass folder. Go ahead and open the index.html file in the browser, ensuring you have amended any paths from step 3.

```
001 <link rel="stylesheet" href="css/app.css">
002 <script src="js/foundation/modernizr.
foundation.js"></script>
```

### 09 Changes to \_settings.scss

The \_settings.scss file contains all the default settings for grid, colours, typography, button, form, tab and nav bar settings. Amend these to suit and save the file to recompile the CSS. In this instance we've made changes to the grid width and created a basic colour theme using Sass's HSL complement and invert colour functions.

```
001 $mainColor: #944954 ;
002 $secondaryColor: complement($mainColor);
003 $alertColor: invert($mainColor);
```

### 10 Gridding with HTML

With Foundation you can adjust the grid by adding HTML class names to the markup or using the Sass mixins. If using HTML, open index.html and change the column width by adding class names to adjust (eg twelve, eleven) and add a div with the class of 'row'.

```
001 <div class="row">
002   <div class="twelve columns">
003     <h1>The Great British Breakfast</h1>
004     <h3>We recommend three: full British,
kedgeriee or toast and marmalade.</h3>
005   <hr />
006 </div>
007 </div>
```

### 11 Adjusting the default grid

The default Foundation grid is 12 columns. If you need more, uncomment the relevant line in the \_settings.scss file and enter a new value. If you opt to do that, be sure that the mobile columns variable is also changed. This is the default number of columns the design collapses to on smaller screens.

```
001 $totalColumns: 24;
002 $mobileTotalColumns: 8;
```

### 12 Sass grid changes

With the Sass version of Foundation you can use Sass mixins rather than class names in the HTML to

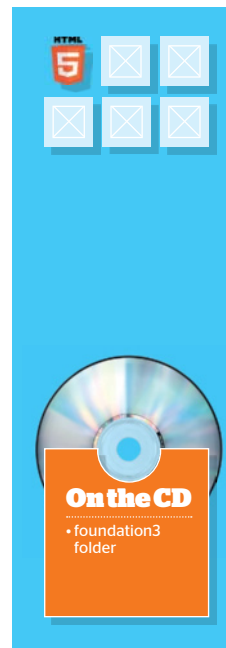


# <tutorials>

# Prototype responsive websites with Foundation 3

ZURB's framework offers Sass-based functionality similar to Twitter's LESS-based Bootstrap for prototype site building

**tools | tech | trends** Sass, HTML5, JavaScript  
**expert** Ben Frain



## 01 Installation

As a Compass extension, it's easiest to install ZURB from the Command Line. The syntax of the Gem has changed since the last version (it used to be `gem install ZURB-foundation`) so open the Terminal and type in the following command. OS X users may need to prefix the command with 'sudo' and enter their password to gain necessary privileges.

```
001 [sudo] gem install gem zurb-foundation
```

## 02 Starting a project

As we are already at the command line, we might as well set up our initial project while we are here. After entering the following command a skeleton ZURB project will be set up. Ensure you are at the folder you store your local site builds (eg I use `~/Sites`) and run the following command where `foundation3` is the name of the project/folder you want creating:

```
001 cd ~/Sites
002 compass create foundation3 -r zurb-
    foundation --using foundation
```

## 03 What's in there?

The folder you created will now contain a number of files along with folders for images, javascripts, sass and stylesheets. You can rename these as you wish. I prefer terse names so typically rename javascript to `js`, images to `img` and stylesheets to `css`. It's entirely optional, but ensure you update `config.rb` and `index.html` to match any changes:

```
001 http_path = "/"
002 css_dir = "css"
003 sass_dir = "sass"
004 images_dir = "img"
005 javascripts_dir = "js"
```

## 04 Only include what you need

Like all frameworks, there are lots of helpers and code in Foundation 3 that perhaps aren't needed for the website or application you are building. Open `app.scss` in the sass folder and comment and uncomment the various lines to suit your needs (by default everything is included). We won't be using forms so that option has remained commented out:

```
001 // @import "foundation";
002 // @import "foundation/common/forms";
```

## 05 Updating Sass to 3.2

It should be noted that Sass 3.2 is needed for Foundation 3. At the time of writing it's only available as a prerelease so you'll need to update to the latest pre-release version. However, be aware that if you use LiveReload (2.3.15 onwards) to compile, it comes complete with both Sass 3.2 Alpha and Foundation 3 built in. If you're not using LiveReload, update Sass to 3.2 Alpha from the command line by running:

There are scores of frameworks available to speed the prototyping of web projects and applications. Twitter's Bootstrap, Andy Clarke's 320 and Up, and the HTML5 Boilerplate are just a few. The proliferation of these frameworks is great for front-end developers as it means it's possible to build upon and learn from many of the best minds in the business. Similarly, CSS preprocessors are easier than ever to work

with. Tools like CodeKit and LiveReload negate the necessity to work on the command line, so the negatives (initial setup and learning a new language) of using Sass or LESS are easily outweighed by the benefits (speed, authoring environment, DRY documents).

While Bootstrap and 320 and Up both come with LESS files to speed up development for those working with the LESS preprocessor, they don't come as standard with the equivalent Sass files (although there are third-party ports available as gems for Compass).

Thankfully, there's a new kid in town: Foundation 3 from ZURB ([foundation.zurb.com](http://foundation.zurb.com)). It comes in two flavours: plain CSS, and Sass (as a Compass extension). In this tutorial, we're going to install the Sass version of the framework and build a site prototype with it. The site will be built on a responsive grid and include tabs, modal dialogs and a central image slider. Let's get started.



Like all frameworks, there are lots of helpers and code in Foundation 3 that aren't needed for [what] you're building



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## BACK TO EMBOSS

**The real way to add emboss and cut out effects**  
OK, so we just said don't use Bevel & Emboss, and we meant it in the literal sense. But what this doesn't mean is that you can't add subtle emboss and cut out effects to your web elements. In fact, going by current trends it's good if you do. When applied correctly this again creates a wonderful sense of 3D and tangibility in your web designs.

A perfect way to create cut out effects, which look great with type and panels, is to in fact apply options as old as Bevel & Emboss. Set your type layer and select Layer>Layer Styles>Inner Shadow. Set Distance, Choke and Size accordingly, and Blend Mode to Multiply. From the Layer Style options select Stroke, setting a lighter variant of your background colour, a small Size value and position to Inside.

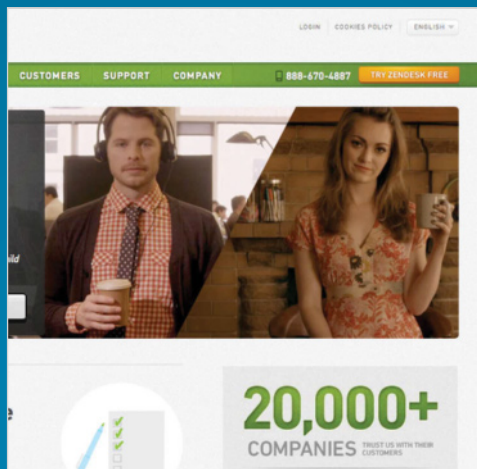
## APPLY DROP LIGHTING

**Use CS6's intuitive options to avoid banding**

Drop lighting in your backgrounds is another popular web design trend that creates authentic looks, especially when coupled with drop shadow type effects. There are a few ways to create this look in Photoshop, with many designers turning to Gradient options. It's a reasonable choice, as you get to control the strength of your lit or shadowed area with applied styles, Blend modes and opacity values. However, these can be susceptible to banding effects.

If you own a copy of Photoshop CS6, we'd say use the new Render>Lighting Effects option instead. Application is far more intuitive, now in real-time, through sizeable handles and an Intensity ring. There are three presets that you can choose from: Spot, Point and Infinite.

Spot Lights adds a hotspot location, which is where the light hits your subject, creating a 'spot' of light. You can customise intensity, location and direction. Point



You can use the Stroke and Gradient Fill settings in new CS6 Shape tool options to get a similar effect

Lights are softer, like light from a bulb, and you can alter location and intensity, but not direction. Infinite Lights are more distant light sources, only editable in their intensity and colour.

The Properties panel down the right-hand side of the interface will let you tweak and customise your effects. Add these to a duplicate background layer, and tweak layer opacity to set effect strengths.



A clear application of Spot Light reinforces the foreground image, creating the illusion of depth and promoting a clear focus on screen

## REASONS FOR TEXTURES

**Give your textures a purpose, and distinguish them from patterns**

Before we start to discuss reasons to apply textures, let's just clarify one thing - they aren't the same as patterns. Both sometimes get thrown into the same barrel but are wholly different. Patterns are typically small, repeating, tiled elements. Texture application must ultimately serve a purpose of bringing your website together, but should not be the main focus. It's a supporting device - not a matter of frivolous aesthetics.

A few examples would be to apply a texture to draw attention to your logo or other page elements. This is done with textured panels and headers, enhancing information architecture. Textures can also effectively create atmosphere and sensibility, engaging viewers and enhancing your identity. For example, if you're an illustrator, apply marker scribbles and paper texture.

Applying textures in Photoshop can be achieved by applying clipping masks to map your texture layer to your asset. Simply place the texture layer above your asset and Ctrl/right-click it, selecting Create Clipping Mask. You can apply variable Blending Modes to your texture layer for additional effects.



This site is a great example of how textures are applied to add character but aren't disrupting legibility, which is important

## REFLECTIVE ELEMENTS

Simulating reflective surfaces is a great way to create a clean and sophisticated look in your websites. [www.apple.com](http://www.apple.com) is a main instigator for this consistent style, and designers are taking it one step further now with levitating elements, all creating visual diversity in otherwise simplified designs. Here's how you can do it too.

### 01 Cut your image

Apply the Pen Path tool, tracing your image edge. Activate Paths>Work Path and Cmd+click your Path to make a selection. Cmd/Ctrl+Shift+I to invert selection then click Cmd/Ctrl+X, deleting the background.



### 02 Reposition your layers

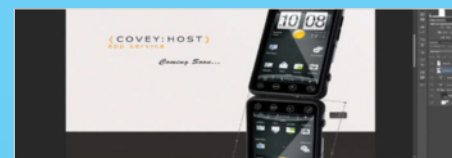
What you'll want to do next is realign your assets individually. Make sure these are on their own respective layers before you duplicate each and apply Edit>Transform>Flip Vertical.

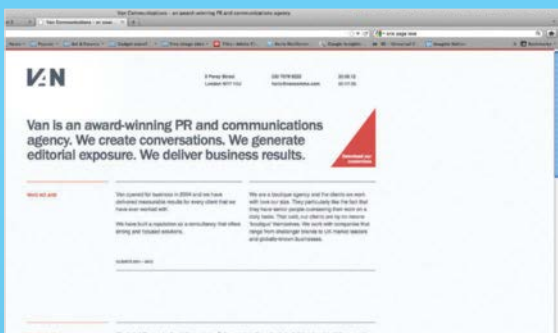
### 03 Apply Layer Mask

Lower layer opacity for transparency effects and apply a Layer Mask to each duplicate layer. Select the Black to Transparent gradient style and add to the furthest reflected edge to gradually fade visuals.

### 04 Add manual drop shadow

If you want a floating effect simply duplicate your layer and repeat step 2. Hit Cmd/Ctrl+U, decreasing Lightness to -80. Apply both Gaussian and Motion Blur and decrease Layer Opacity, placing a distance from your solid layer.





The bolder text hits you with the USP, with all other info in a more modest typeface, relying on your piqued interest



Interestingly, this type hierarchy serves to present a sense of the brand first and details second, aiming at a chic look

## MAKE NOTES

If you're collaborating on an artwork and want to flag important changes, then the Notes Panel is paired with Layer Comps to let you do this. Simply select the Notes tool from Eyedropper drop options in the Tool Bar. Add to the image area you want to flag and start typing what you recommend.

## BAD BEVEL & EMBOSS LOGOS

Applying too much Bevel & Emboss is a sure-fire way to make a new site look extremely dated.

This look's popularity can be linked to tangible rollover effects, nonexistent with iOS. Avoid it when designing web for this platform.

Objects in recent websites have uniform edges and a simple look, with nearly no effects is preferred.

If you are to add effects, the occasional subtle Inner or Outer shadow works with both buttons and type.

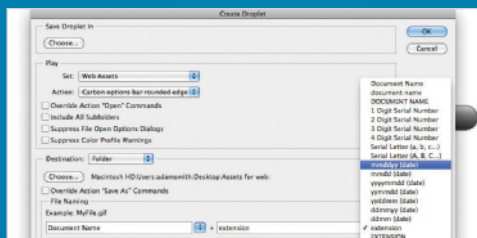


## CONVERT WITH DROPLETS

Drag and drop to quickly transform image scale and resolution

One very successful automated option is the Photoshop Droplet. These let you simply drag and drop a few, several, even a dozen image files at once into it, with Photoshop automating effects, saving to a designated folder. This can be especially effective when you are converting images from a print to a web resolution.

Here's how to create one. Record your action and choose File>Automate>Create Droplet. In the Create Droplet panel you can set your created Action in the Play>Set and Action drop options. The Destination option allows you to command Photoshop to either save and close, or save to a designated folder of your choice. You can even choose the file name and extension, eg date, serial number, etc.



You can even activate compatibility for Windows, Mac OS, and Unix platforms

## WORK WITH GRADIENTS

The best ways to combat distortion issues when applying this common effect

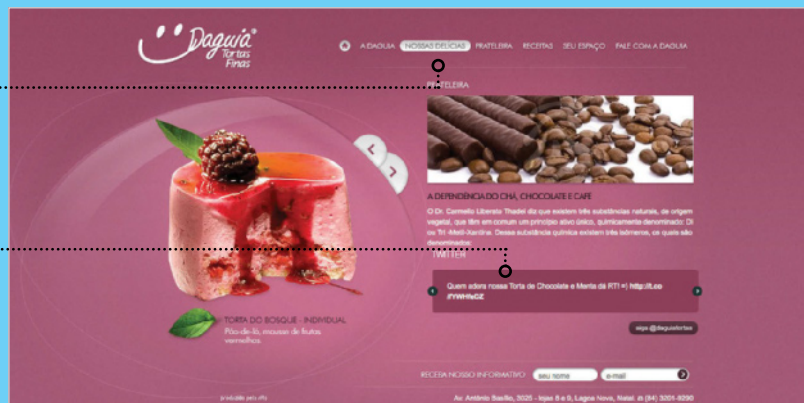
Gradients become an absolutely invaluable source for adding a visual yet clear-cut aesthetic to your elements. Gradients can be a great way to improve interest in simplified mobile device UI when applied to touch buttons. These can also be applied to banners, panels and backgrounds.

However, when working at certain resolutions you may experience what is known as dithering. This is when a gradient will show banding, separating a smooth gradient into separate ringed tonal variations. Annoying to say the least.

For web designers working with Photoshop there is a solution - apply Noise. Simply add a Layer Mask, then apply Filter>Noise>Add Noise to this, set to no greater Amount than 1%. You will now see this dithering disperse.



bluedotsdesign.com is a great example of simple Gradient application, using this to draw the viewers eyeline down the page to subsequent information





KEEP LAYERS ORGANISED

Optimise your production times by finding what you want, fast

Web design can sometimes see you work with many design elements – Panels, navigation buttons, images, photo image, etc. On large-scale projects your Photoshop file can become a comparative minefield, littered with layers.

Of course you can place these into Layer Group folders, even colour tag them (Ctrl/ right-click visible layer icon). But you are still faced with a layer stack you must sift through.

Photoshop CS6 has considered how this is an issue, now implementing a much-needed layer search engine. This is a must use if you are going to optimise your production times. You can find layers quickly based on a number of factors, including Name, Effect, Mode, Attribute and Color. The searches are then fine tuned by sub-categories such as blending modes, applied Layer Style, or attributes such as locked layers and applied layer masks.



In this screenshot you can see where to find the search and how we used it to find specifically coloured tagged layers

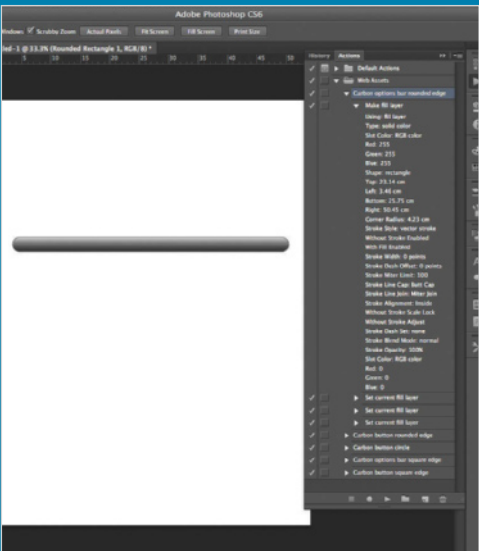
WORK WITH ACTIONS

Record and automate image effects with this one-click option

A Photoshop Action is a recorded effect that is automatically applied to subsequent assets. This is a great way to recreate one-click techniques in numerous projects.

An Action allows you to record a sequence of applied adjustment options, such as resizing, colour alterations and creative Filter effects: especially advantageous when replicating glossy web 2.0 or digitally illustrated elements.

Operation is simple. Just activate your Actions Tab (F9), click the New Action icon, name it, and Photoshop starts recording. Once you've applied your effect hit the Stop icon. This then saves your Action as a preset that can be applied time and time again, pressing the Play Selection button.



Each Action records all added steps. Select one in the Actions panel, clicking the down arrow to see all values applied

APPROPRIATE TYPE HIERARCHY

Define key content in your web design through styling

If you're conforming to white space, type hierarchy is a great way to signal loud and clear to your readers the relative importance of the elements in your pages. There are two perfect modes – weight and style. Varying type size is a great way to differentiate content, as this allows skim readers to get straight to the source, the most important info you want to draw attention too. Designers can also use the device of different font styles. Serif and sans serif faces can also be mixed to good effect.

Photoshop CS6 now easily lets you save type hierarchy styling as a preset to apply in subsequent projects, using the latest Paragraph and Character Styles options. Select Typography from the workspace drop option (top-right interface) to have all the associated tools instantly available.

Before you start styling hit the Create a new Paragraph Style button. Double click your Paragraph Style 1 preset to alter name, colour, font type, alignment and many other advanced features. Changes update live. Character Styles let you redefine the style of individual words and sentences. Simply select the word(s) you want to change and hit the Create a new Character Style. Double-click the preset to make changes, the same as a Paragraph Style.

TRUE WEB COLOURS IN CS6

So you're matching colour values in the Photoshop Color Picker to your code editor, but you're having to manually copy and paste in hash tags. Well, Photoshop CS6 now allows web designers to enter hashtag Hex colours and three-digit value tones in the Color Values field, improving comparisons between Photoshop and your code editor.

COLOUR CONSISTENCY

Create a sense of visual unity in your on-screen elements

Applying colours can either excite your viewer or make them nauseous. Tones that repeatedly clash on your pages can simply look ugly or have more serious consequences, like impairing text legibility, for example red type on black background, or greying on blue. What you should do is make sure that your colours contrast enough with the background to achieve clear readability. If unsure whether the contrast is enough simply take a screen grab of your page, load up in Photoshop and set Image>Mode to Greyscale. You'll soon see if you have enough.



Above you can see how the type colour corresponds to the header and logo tones creating visual cohesion

## CS6 LAYER COMPS

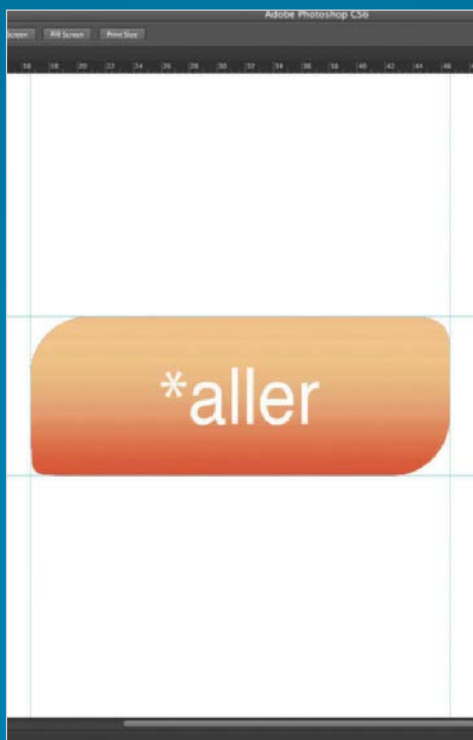
### Optimise comparisons between design amendments

Alternate designs of one site will always happen, as you look to make numerous amendments at a client's demand. Instead of working with loads of cluttered layers and Group folders, Photoshop CS6 has provided an easier way with the new Layer Comps panel. This lets you take 'snapshots' of key edits to your layered images, save these as presets, and play these stages back to commissioners at any time.

To add key stages in your design layer tweaks, first make your changes, then afterwards hit the Create New Layer Comp button. You can have multiple Layer Comp presets, activated through one-click functionality. It's a great way to share rollover states in your button design.

## BEST MONITOR SCREEN RESOLUTION

Want to keep your finger on the pulse, seeing which screen sizes are most popular for contemporary web design? Log onto [www.hobo-web.co.uk/best-screen-size](http://www.hobo-web.co.uk/best-screen-size). Fuelled by Clicky Web Stats, this site auto-updates with latest stats every three months. 1,024 x 768 still leads the pack for early 2012, but may have changed by the time you log on.



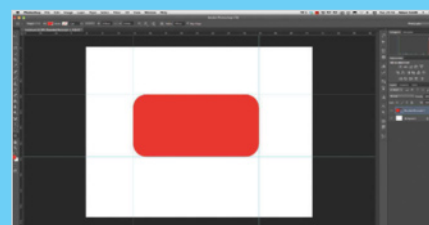
Certain actions create a state where the Layer Comp can no longer be fully restored. This happens when you delete a layer, merge a layer, or convert a layer to a background.

## DESIGN BUTTONS WITH THE NEW PHOTOSHOP SHAPE TOOL

Many designers using pre-CS6 versions of Photoshop were limited to recalling with Smart Objects or Interpolation options. No more, as CS6 is now geared with vector shapes, - a 'must use' - so Rectangle, Rounded Rectangle, Ellipse and other shape tools are fully re-scaleable.

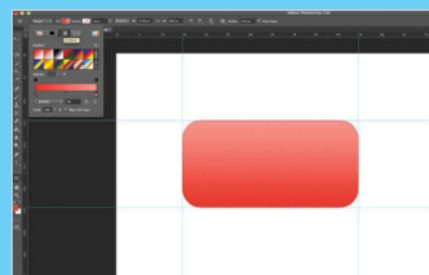
### 01 Apply your shape

All Photoshop shape tools, including Rectangle, Rounded Rectangle, Ellipse, Polygon and custom shapes, are now fully rescaleable. Apply your choice from the Tool Bar. Rounded Rectangle edges can be easily edited using the Radius values; the fashion with mobile sites.



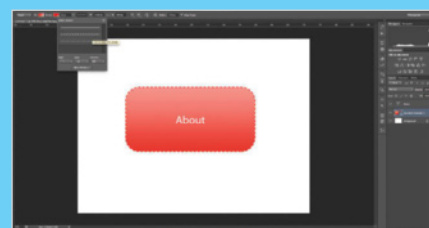
### 02 Add a fill

This new shape engine allows you to attach solid, pattern and gradient fills, which again are fully resizable, and save mountains of time when creating gradient buttons. Having these effects now available from one option set saves loads of time.



### 03 Fully customise

Users can also add Stroke styles from localised options for more contemporary looks. Another reason to use this as your primary source of creation is that these shapes can be edited using the Anchor Pen tools, further specifying your designs.





## WORK WITH WHITE SPACE

Embrace the trend and learn to love the use of negative space

White space should be used intentionally. Apply it as a sign of authority; you're saying that your content is far more important than the screen real estate. Apply it to navigate design constraints. Referring back to screen resolutions, due to this small screen real estate you don't want to clutter this area.

Also at this micro level the use of white space can play a major role in the application of type and essentially, usability. For example, text that is cramped with minimal line spacing can be very difficult to read. White space set between lines of text makes this much easier to scan and digest.

Of course, there are good reasons to motivate your application of white space but not always a concrete rule for what looks right or wrong. But the best way to distinguish what works and what doesn't is to experiment and study the work of other designs that seem to be getting it right. Eventually you will develop an eye and feel for competent usage.



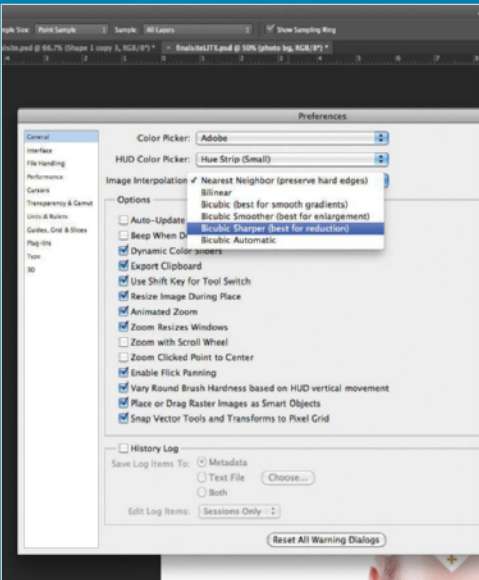
Apple.com has mastered the use of white space, using it to present super-clean looks in their products, while also displaying legible branding and pricing

## RESIZE WITHOUT SMART OBJECT

Combat pixel distortion no matter what

Some web designers may not be privy to a copy of Photoshop that precedes version CS, so won't have the luxury of applying Smart Object layers. However, if working with Photoshop there is a pre-existing functionality that still allows you to maximise an image's resolution - it's called interpolation.

Optimise your outcomes by selecting Preferences>General>Image Interpolation. Setting to Bicubic Smoother will improve more dramatic upscaling. Bicubic Sharper holds in the detail when downscaling. This can sometimes result in over-sharpening, in which case simple set to standard Bicubic. If you prefer this way of working CS6, it can be found in the overhead drop option, when resizing with the Move tool.



The new Photoshop CS6 Interpolation drop options now include a Bicubic Automatic settings, which lets Photoshop automate best effects for you

## DROP SHADOW EFFECTS

Create totally variable special effects by utilising this simple option

We'll admit that applying overly-hard drop shadows do draw focus to your site elements, but unfortunately, it's for all the wrong reasons. These create an easily definable 3D effect, but one that's cheesy and fake looking. With subtlety afforded due to the effects obtainable in Adobe Photoshop, such garish effects are no longer excused.

Softening drop shadows using Size and Spread setting (Layer Style), and even making them more transparent with opacity, offers you a subtle yet authentic look. This is especially true when applying to header and title fonts, as well as floating elements.

But you can afford to be far more creative. One commercial effect doing the rounds is a hard edge effect, looking far more illustrative. This is easily created by applying your Drop Shadow from Photoshop's Layer Style options, setting your Radius and Distance values accordingly, Size value at 0px eradicating any feathering. A knock section in between the shadow and the text is another nice looking visual effect. This is easy to apply with the Layer Style>Stroke option, which is in fact now a Shape Layer option in Photoshop CS6.

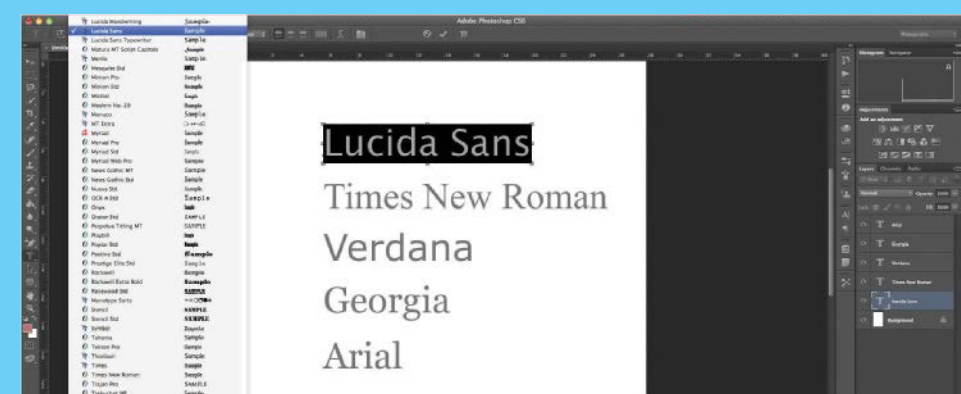


Here, a subtle use of soft drop shadows and Stroke effects has created a popular and realistic looking collage effect

## WORK WITH font STYLES

Play it safe with applied type

We've touched on applying drop shadows to your fonts as a means of interest, but what about when the font style itself is the focal aesthetic? There's a lot of uncertainty surrounding what types (excuse the pun) are best to apply. You see, there are certain fonts you can use that are hosted by both Mac and PC computer platforms, called web-safe fonts, almost certainly increasing the likelihood that content will be displayed true across all viewers computers. Lucida Sans, Times New Roman, Verdana and Georgia are but a few, which are all supplied in Photoshop. But the rise of the new web fonts means that web designers can now create dynamic, accessible content that's still grabbing attention with individual styles, without having to become rasterized. The CSS @font-face declaration is gathering pace, with web browsers



temporarily downloading the fonts and using them to display text, but as far as we're concerned, web-safe fonts are still the only sure-fire way at present to achieve certain styles displayed on all systems.

To scroll through your font styles and update live in Photoshop, simply highlight your text, click Ctrl/Cmd+H and then highlight your font style in the font family and click up or down arrow keys

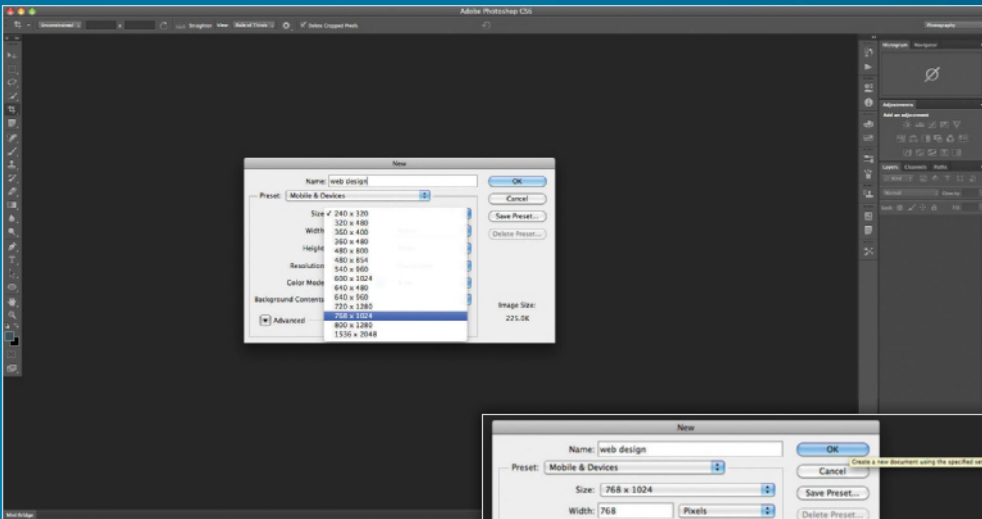


# GET THE RIGHT RESOLUTION

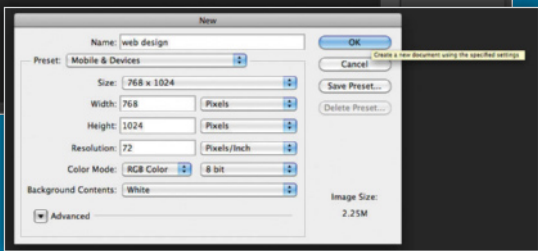
**Make sure your pixels conform to your final design**  
Everyone starts with a blank page, even in Photoshop. At this initial stage it's very important to make sure the document you're working with has the right dimensions and resolutions attached, to achieve the correct final output.

Basic knowledge dictates that 300dpi is print standard and 72dpi is screen standard. But the latest screens demand varied width and height resolutions, so do your research. It's a comparative minefield, now mobile and portable devices are thrown into the mix. But luckily the industry standard still sits at 1,024 x 768px, with a few 27" LCD monitors upping to a resolution of 2,560 x 1,440px.

Photoshop CS6 in particular helps you save time setting up your documents. No longer do you need to do this manually. Just have in mind the device you're designing for and select File>New. In the Presets drop options you'll discover Mobile & Devices with a host of industry-standard resolutions ready to apply in one click. Presets for iOS devices are available too.



iPod and iPhone (320 x 480), and iPad (2,048 x 1,536) are available from CS6's new Mobile & Devices presets



# HOW TO ALIGN ELEMENTS

**Make web design layout easier with all new CS6 smart guides**

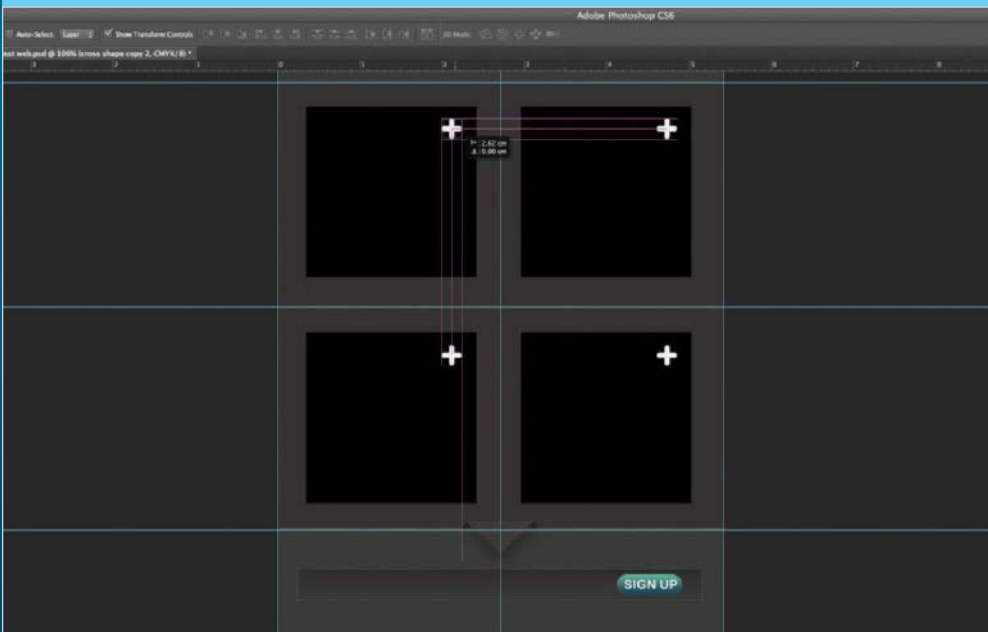
When you're working with elaborate web design, alignment is key. This provides the structural framework of any design. Your starting point is always a grid, be it rigid or experimental, and there's only one way to apply this in Photoshop - with the guide options. These are used by activating View>Extras, View>Rulers and Show>Smart Guides.

Even though rules can be applied very loosely here, they still exist. Always make sure that content

aligns to lines in your grid - nothing should be floating. Also if you break free from a rigid format make sure that you create patterns in your alignments that are definable.

For example, image titles can be aligned to the first line on the left, with images more central, aligned to the third line in.

Photoshop CS6 once again has enhanced productivity with improved Smart Guides. When aligning elements, CS6 shows on screen x and y values and prompts, aiding you in matching perfect symmetry in your web grid layouts.



In this screenshot you can clearly see how Photoshop CS6 almost guides your line of sight, and creates perfect spacing and symmetry in your aligned elements

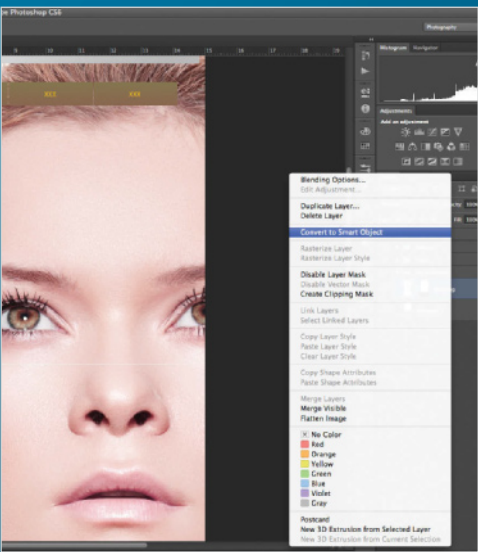
# RESIZE WITH SMART OBJECTS

**Stop images distorting using this Photoshop option**

When designing for web in Photoshop, you must remember that if you go trying to decrease and increase things multiple times, you're going to shift pixels and boy, will you get yourself in a pickle. Images will blur.

Sadly there is nothing to stop Photoshop doing this, but if you import images the right way then you're limiting the possibilities of this happening. What you must do is always import your images at their original size (bigger than the intended descaled size). Then simply Ctrl/right-click the layer and choose the option Convert to Smart Object.

From here you can descale your image and rescale to this original size, never losing resolution. This makes the interpolation of images far more flexible.



You can revisit layers in your Smart Object at any time just by double clicking the layer. Updates are live



# MASTER PHOTOSHOP FOR WEB DESIGN



Discover  
the ways you  
should work in  
Photoshop to get  
the best effects  
and resolutions



**A**dobe Photoshop is a valuable asset for web designers, even if it is used only as a supplier of elements. But now with the improvements to the new version CS6, Photoshop software is doing its best to deliver stunning front-end content, through unbridled creative tool sets. With Photoshop CS6, production capabilities for web have fully evolved.

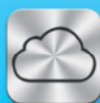
Here in this mega tips feature we look at many of these new option and toolsets, as well as pre-existing alternatives, showing you just how to work professionally in this editing suite to get the best commercially-oriented results.

We'll show you how to use Photoshop to maximise time efficiency. We explain the brand-spanking new Layer Search functionality in CS6, the means to use

Layer Comps in your rollover button creation, and show you how to create Actions and Droplets to automate the generation of assets and transform image file resolution.

We also explore more creative techniques, showing you not just how but why you should replicate commercial effects. We reveal the reasons to apply textures, the effects of type hierarchy on site visitors, how to create authenticity with drop shadow effects and why to avoid Bevel & Emboss.

There's so much more to say and do, and you'll need to read on to discover this. Once you've finished reading you'll ultimately have a better understanding of how to apply tools and options from Photoshop, with which you can enhance your web projects further.



## APPLE iCloud

[www.apple.com/icloud](http://www.apple.com/icloud)

Apple iCloud follows in the tradition of all Apple services by endeavouring to provide a seamless and intuitive experience. On offer is 5GB of free storage, where users can store music, photos, documents, apps and backups. If this not enough there is the option to upgrade, with an extra 10GB costing £14 a year and 20GB at £28 a year.

The beauty of iCloud is that users can set the service to automatically sync with selected apps, and know that their files are safe and always available.



### HIGHLIGHTS

Free  
Intuitive interface  
Automatic syncing

### SPECIFICATIONS

**Price** Free/£14+  
**Storage** 5GB  
**OS** Mac, PC, iPad, iPhone



## MICROSOFT SKYDRIVE

[skydrive.live.com](http://skydrive.live.com)

The SkyDrive service from Microsoft is a storage facility for keeping important files. The SkyDrive app allows users to wield the Fetch feature, which effectively gives access to folders from another PC.

Users can collaborate with other groups and share Word documents, Excel files and other Microsoft Office files. There is also a SkyDrive app that allows users to access files while on the move.

Beyond Office files, users can share photos with friends and family directly from within a web browser.



### HIGHLIGHTS

7GB of free storage  
Sharing via a web browser  
Mobile app  
Cheap storage upgrades

### SPECIFICATIONS

**Price** Free  
**Storage** 7GB  
**OS** Mac, PC



## DROPBOX

[www.dropbox.com](http://www.dropbox.com)

The Dropbox service is a simple to set up and use cloud facility that provides 2GB of free storage. Users simply set up an account and can start sharing files. A folder is created on a selected computer and files are then placed into the folder by other users, computers and devices.

Users get an extra 500MB of storage for each referral that goes up to a maximum of 18GB. Alternatively, bigger plans start at \$9.99 a month (100GB).



### HIGHLIGHTS

Free  
Easy to set up and use  
Up to 18GB of free storage  
Simple sharing

### SPECIFICATIONS

**Price** Free/\$1999+  
**Storage** 2GB  
**OS** Mac, PC, iOS, Android

## LIVE DRIVE

[www.livedrive.com](http://www.livedrive.com)

Live Drive is a cloud storage service that offers packages for home and business users alike. The home packages start at £4.95 a month for Backup, which allows for unlimited storage. For £9.95 a month Briefcase offers an immense 2TB of storage. In keeping with cloud storage services, installation is quick and easy, and users can log in and view their files from anywhere. Further peace of mind is provided by military grade encryption and multi-location backup sharing.



### HIGHLIGHTS

Unlimited storage  
Variety of packages  
Multi-location backups  
Easy to setup and use

### SPECIFICATIONS

**Price** £4.95  
**Storage** Unlimited  
**OS** Mac, PC



## AMAZON CLOUD DRIVE

[www.amazon.com/clouddrive](http://www.amazon.com/clouddrive)

Not content with being the biggest online retailer, Amazon includes its Cloud Drive service for account holders. This offers 5GB of free storage (with options to pay more for extra) coupled with a number of easy to operate upload options. Users can drag and drop folder to the Cloud Drive icon, right-click on a file/folders and send to Cloud Drive. The service allows for a seamless experience with transfers running happily in the background. Plus, if there is an interruption, the service automatically restarts without losing any data.



### HIGHLIGHTS

Instant access for Amazon account holders  
Competitive pricing  
Drag and drop transfers  
Automatically reconnects dropped connections

### SPECIFICATIONS

**Price** Free/£6+  
**Storage** 5GB  
**OS** PC, Mac, iOS, Android, Blackberry



# CLOUD STORAGE SERVICES

Sharing, syncing and storing are all prerequisites for cloud storage. **Web Designer** picks six of the best personal services currently on the web

Cloud storage is a term attached to data that is stored in a remote location and accessed via the web. The beauty of cloud storage is that users can access, sync and share the data from any web-connected device. Alternatively, local files can be backed up to the web, ensuring that users have piece of mind should a hard drive go AWOL.

Different services offer different features, functions, specifications and prices. For this roundup we have chosen six popular services aimed at the consumer end of the market. We offer an insight to each to help you choose the best service for your needs.



**GOOGLE DRIVE**  
drive.google.com

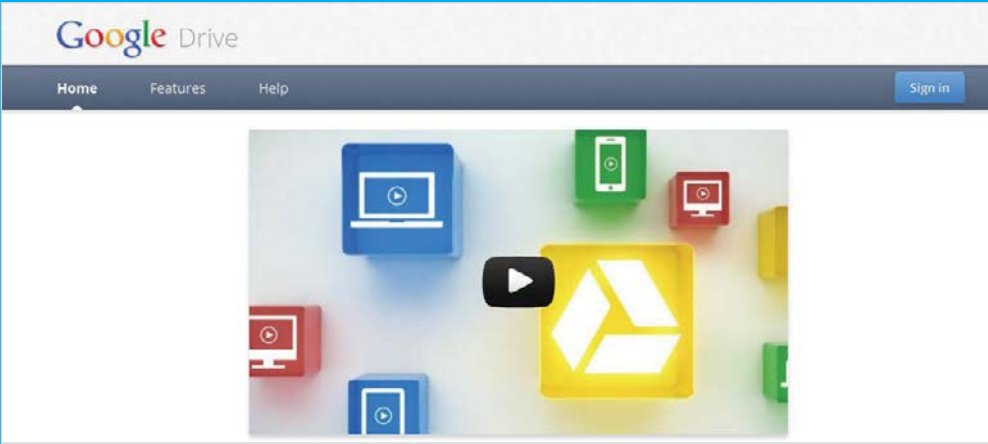
Google Drive has evolved from Google Docs and integrates with many of Google's other services. This is one of the factors that makes Drive a very appealing proposition. Users get 5GB of storage free, and those with a Google account will not even need to register. Users with a Google Docs account will have their documents ready and waiting. There is the option to create new documents, set viewing and editing permissions, sync with Gmail and drag and drop to a Drive folder on the desktop ready for sharing.

### HIGHLIGHTS

- Free
- Integration with Google services
- Desktop Drive folder
- Great search capabilities

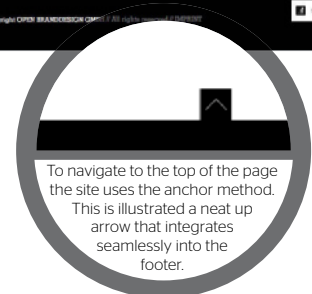
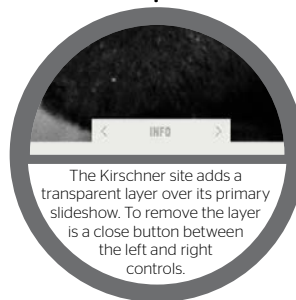
### SPECIFICATIONS

- Price** Free/\$2.50
- Storage** 5GB
- OS** PC, Mac, Chrome, iOS, Android



Get your site seen, or suggest a theme **Tweet a 140 with your blog's address directly to @WebDesignerMag**  
**Email your suggestions to webdesigner@imagine-publishing.co.uk**

Here, we uncover six examples of art that eschews technicolour for simplicity



## White text and the occasional colour image breaks the obsidian monopoly

### Black Estate Vineyard

blackestate.co.nz

Development platform HTML/CSS

Black Estate's web presence is undoubtedly inspired by the product it is presenting. The background is black, the product is black and the branding is black. In keeping with the product theme the site is populated predominantly with differently weighted white text and the occasional colour image to break the obsidian monopoly.

### Kirschner

kirschnerbrasil.cc

Development platform WordPress

This site is more than the front page, it uses bi-directional navigation to take users left and right and up and down. The homepage uses an image slider but as a background slideshow with text sitting above on a transparent layer. Closing up the layer reveals just leaves the slideshow, but activating the menu reveals a selection of beautifully crafted pages, in monochrome.

### Open#121

www.open121.com

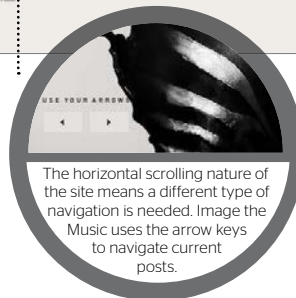
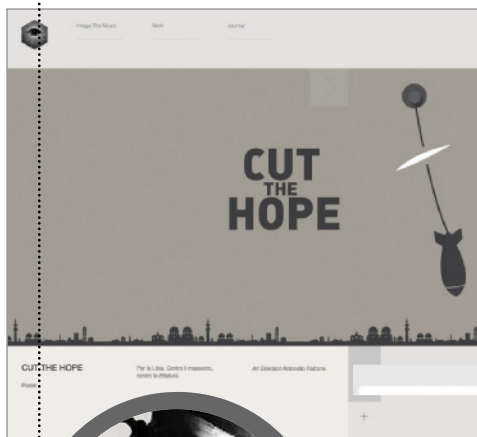
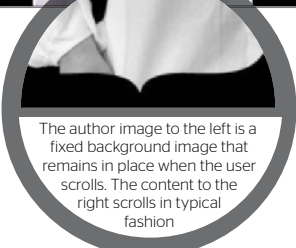
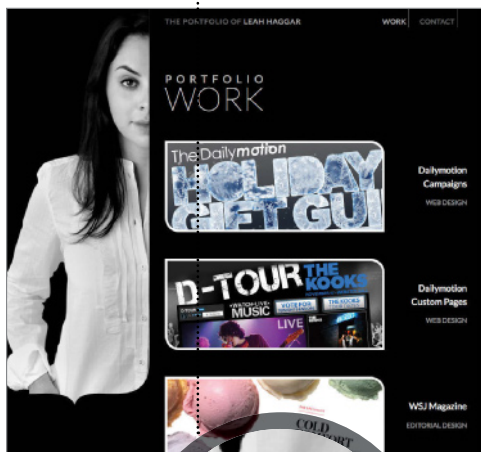
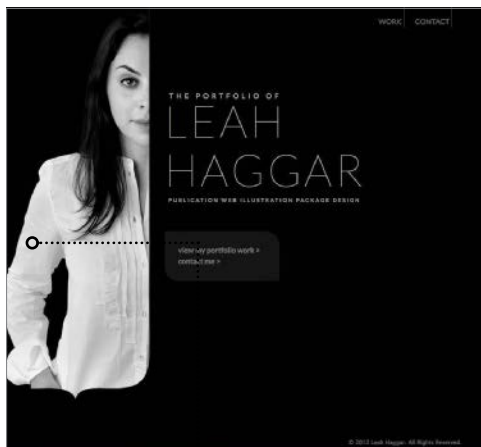
Development platform HTML/CSS/JavaScript

This site presents information in a simple form, but it is the interaction between the colours, text and elements that make it compelling viewing. The big, bold title takes centre stage with a supporting cast of links and single striking images. To compliment the simple but undoubtedly effective design is a contrasting footer that completes the page perfectly.

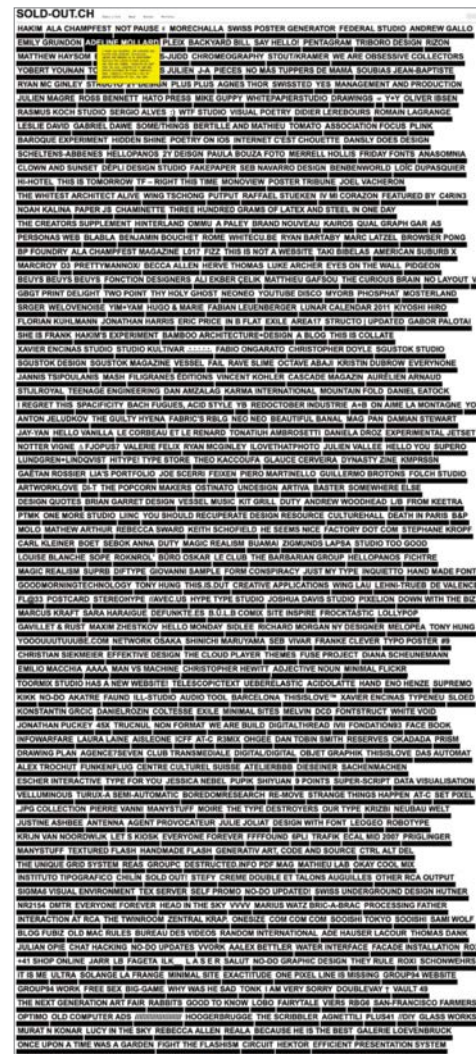


## Black and white

A monochrome web presence can add class, style and sophistication to a site.



**An extremely simply implementation of the format, but one that works well**



### Leah Haggar

leahhaggar.com

Development platform WordPress

This site is elegant, uncomplicated and intuitive; three traits that would serve other sites well. The vast black background is only interrupted by a half-portrait shot of the author and clean sans-serif text. The typography is keenly weighted, making sure the stacking order is easy to read and prominent in the right places, and there are colour flashes with previews of the portfolio.

### Image the Music

www.imagethemusic.it

Development platform WordPress

Image the Music embraces the horizontal scrolling method, ably accompanied by keyboard navigation. The keyboard instructions are immediately dispatched with, keeping the design clean. The background image grabs a visitor's attention but the side-scrolling news feed is quickly recognised and the intuitive navigation adds unexpected interest.

### sold-out

www.sold-out.ch

Development platform HTML/CSS/JavaScript

Typography is the key component in this site's design. There is little more than a title accompanied by a big black underline to give more focus and attention to the text. An extremely simple implementation of the format, but one that works incredibly well. The addition of inverted rollover text adds character and the tooltip uses a striking, hard to miss, bright yellow background.

## We want to create something that nobody else has created up to the present

including one creative director/art director, one director/planner, and one or two designers.”

Every agency has its own selection of tools. Tsukiji gives a brief insight into the favoured tools at BIRDMAN. “At BIRDMAN, we use Adobe CS as our basic software to carry out production. We also use Illustrator, Photoshop, Flash, Dreamweaver, After Effects, and Premiere. As well as that, we use such other software as Cinema 4D, Lightwave 3D, and Final Cut Pro. But as a developer, there are also times when we use an open-source library. When we want to create something that nobody else has created up to the present, we challenge the situation using the most up-to-date technology. Or, if there is no actual tool that serves to realise what we want to accomplish, there are also times when we create the necessary tool ourselves.”

The Flash platform is a key component in the work that BIRDMAN produces. Tsukiji extols the virtues of the platform, revealing that no other tool offers such flexibility. “I think that Flash technology has evolved into a tool that was already capable of doing anything at the point in time when it was applied to the GPU. In actual fact, our company utilises Flash in a broad variety of projects – including those outside the production of websites – such as in the game installation drive for the facial expression generator game Faceboom; the music video Bright Siren, which controlled the strobes of 250 cameras; and the pop-up theatre that synchronized 60 laptop PCs to display on a single huge screen. I think that the Flash that was applied to the GPU has gone beyond the framework of a website production tool, changing into a tool that can express absolutely anything and everything. I honestly do not think that there is any other single software tool that can do anything at all with such flexibility and simplicity.”

The alternatives to Flash are HTML5, CSS3, and jQuery. However, Tsukiji has a different opinion, suggesting that they are merely inferior versions of the dynamic powerhouse. “I don’t think that there is yet any tool that can take the place of Flash, not even HTML5, CSS3, or jQuery. This is because, at the present point in time, all of these technologies are merely inferior versions of Flash. I don’t understand where the significance was in working assiduously on things created by Flash four or five years ago. Once in a while, I see websites created by HTML5, CSS3, or jQuery on an iPhone/iPad, or prepared websites that are most appropriate for the iPhone/iPad, but in such cases, I always think, particularly, ‘Wouldn’t it have been best to create them with Flash?’. This is because, in the case of a PC website, in terms of powers of expression, I can’t understand the significance of

spending more time ‘debugging’ than the ‘production time’ to create a rich website using the technology of HTML5, CSS3, or jQuery that are inferior versions of Flash and applying it to various browsers. This is because I believe separate creation of websites that are most appropriate for PCs with Flash, and those for smartphones with HTML5, CSS3, or jQuery is overwhelmingly efficient, and makes it possible to create good products of overwhelmingly high quality.”

The mobile web experience is now as important as the desktop experience. Tsukiji gives responsive design a hearty thumbs up. “I think that responsive design is the best solution. Recently the Retina display Macbook Pro with an amazing resolution level was put on the market, and from now on, future models and display resolution levels will probably evolve very quickly. If we were to make individual applications for each of those changes, no matter how many people we had, it would not be enough. From the start, responsive design has been the solution for application to such matters. But I think that whether responsive design should be applied to even PCs depends on the purpose of the website. In other words, this is because it can be thought that there are cases when people viewing a PC and those viewing a mobile terminal are doing so for different purposes and for finding different information. For another way of putting it: someone sitting on a chair in their own library or office using a PC for browsing, and someone viewing the Web on a mobile terminal while moving about outside – on a train or other means of movement – will be seeking totally different types of information, depending on the surrounding environment or infrastructure. On a PC, people may carry out ‘browsing’ with no particular purpose in mind, but on a mobile terminal, a person makes a desperate search to obtain the information they want right there and then. When thinking about the fact that there are these two different situations, can it not be said that it would also be good to experience things differently when viewing a PC or when viewing a mobile terminal?”

Social media networks are a core component of a digital campaign, a point reinforced by Tsukiji. “When carrying out a digital campaign, anybody involved in publicity should be able to understand just how important Twitter or Facebook are without me going to the trouble of writing about it here. Digital campaigns using Twitter or Facebook have been produced during the past two or three years, to the extent that it can be said that everything imaginable has already been carried out. Since users have also already experienced campaigns that utilise a complete array of the various Social networking sites,

I think that we creators are faced with a time in which we have to think up something different. From now on, it is necessary for us to produce campaigns based on the major premise of targeting users utilising SNS and to plan campaigns that give the impression of a desire to share SNS. In the future, planning of campaigns not limited to digital, but planning in the form of a fusion of real and digital are absolutely indispensable. In actual fact, in the context of our recent planning, the number of cases in which we make proposals that include both real events and PR measures are in the majority.”

Finally, what makes an agency a creative tour de force is the personnel. Tsukiji offers his thoughts on what characteristics and talents his prospective employees should display.

“There are differences depending on the type of work, but I think that what can be said is in common with all types is a ‘heart of enhancement’ and a ‘spirit of challenge.’ The major premise is the possession of skills, but we do not need anybody who lacks a ‘heart of enhancement’ and a ‘spirit of challenge.’ Unless they possess the two elements of the desire to create things that nobody has ever seen before this time and to impress people, there is absolutely no way that we can employ them. The type of personnel that the company needs are not people who answer, ‘For this and that reason, I cannot do this,’ when faced with a difficult problem, but those who respond with, ‘If I go about it this way, I may be able to do it,’ which is less of a problem since all roles get more specialised. What we still have problems with is finding people who have interactive experience of music and sound, simply because this is a very new field.”

**BIRDMAN**

WEB.....www.birdman.ne.jp  
FOUNDERS.....Roy Ryo Tsukiji  
YEAR FOUNDED.....2004  
CURRENT EMPLOYEES.....28  
LOCATIONS.....Tokyo, Japan

### SERVICES

- > Planning/production of interactive publicity
- > Website production
- > Development of branding of CI/logo mark
- > 3D CG
- > Movie producing/editing
- > Graphic design
- > System development



## KEY PROJECT

## Intel Pop-up Theater

popuptheater.intel.com



Together with Creative Lab PARTY, BIRDMAN produced the Intel Pop-up Theater as an Ultrabook promotion that promotes Intel. In order to promote the 'thin, fast, accessible anywhere' functions that are the concept of the Ultrabook, BIRDMAN actually took the product into the city and carried out a practical demonstration by means of a method that had never been used before. In order to communicate utilising the actual product design and its reaction speed, Birdman lined up 60 Ultrabooks, created a system to instantaneously synchronize them, and thus developed the 'Ultrabook pop-up-theatre' that was a human digital billboard involving 60 people. The website

was loaded with numerous news portals, blogs, and SNS. The resulting movie has been viewed a total of more than 1,400,000 times, and this figure continues to rise to this day. It has become a global content that is accessed by a large number of overseas countries. BIRDMAN was involved with PARTY from the planning stage, and BIRDMAN carried out everything from development of hardware to the overall system and images to stream across the screen. The filming was carried out in LA, but since the airwave situation is different between Japan and on-site in LA, BIRDMAN had quite a bit of trouble setting up hardware, especially Wi-Fi for use in synchronisation.

**industry insight** Roy Ryo Tsukiji  
creative director/  
BIRDMAN


“I don't think that there is any other single software tool (Flash) that can do anything at all with such flexibility (and simplicity) to find the right solution”

a new opening movie for BIRDMAN that was not work for a client. Immediately after that, we received an offer for work from a creative lab named PARTY who had viewed that movie. When we think 'we want to do this kind of work,' we set up, execute and publish an in-house project to demonstrate. We want to develop one grand story with all these websites brought together on a website called BIRDMAN PROJECT, utilising a broad variety of media. (project.birdman.ne.jp)”

While BIRDMAN would love to accept every and all projects that come their way, they are limited by something as simple as resources. Tsukiji offers more details on the process. “We will accept any sort of project with anybody! This is what we would like to be able to say, but, In actual fact, since our in-house resources are limited, we are forced to choose the work we accept to a certain extent. In Japan, there are an extremely large number of cases in which during the period of initiation, jobs pile up on each other, so if we were accept any and all work - while we may have enough hands - we wouldn't have enough feet to complete all of it (a very happy circumstance). In cases when we get offers for more than one job in the same period, we have to refuse. In such a case, we give first priority to clients with whom we have a trust relationship. When it comes to the scale of a job, we set no particular limits. Even we would refuse work

that required the creation of 1,000 files of images only, but we accept everything from publicity banners to large-scale websites. But even in such cases, we give priority to acceptance of work that we can add to our portfolio. What I have said thus far may sound a bit arrogant, but we feel that acceptance of work that serves as a direct motivation for our staff to enhance the quality of the work we accept is extremely important.”

Projects take careful planning whether big or small. Tsukiji explains how BIRDMAN tackles a new addition to the agency's roster. “Most of our company's work takes about two to three months to complete, so first of all, work propositions are addressed to our company's director. Even though he is referred to as our director, in our company, this single person carries out both planning and direction. While it also depends on the type of work, the director and the technical director normally pay a visit to the client for orientation. Then they bring the problems that surfaced in that meeting back to our company, where in-house brainstorming is carried out. All five of our planners and directors participate in this brainstorming, and there are cases in which the technical director and the designer also join in. The planning portion takes the most time to carry out. In the case of jobs that span a three-month period, one-and-a-half months are spent in making decisions on story, planning, and

specifications. This is because no matter how good the result may look, if the planning portion is not clearly and firmly executed, the result is shallow, and it ends as nothing more than an expression of self-satisfaction. The work that we do is not for self-expression like that of an artist, but totally and thoroughly as publicity. Since it is publicity, we seek after how to move the greatest possible number of people with the publicity that we have created. Within the publicity industry, becoming famous is not very meaningful. It is because we always work with this in mind that we spend the most time on the planning portion. We initiate the design in the one-and-a-half months still left. And even if the design is not decided upon, the developer begins simultaneously to create a mockup. This is because the materials produced by the developer constitute work that takes the most time - because there is more than one answer to the output of the developer. In other words, even though they are all set in motion in the same manner, there are numerous different ways to program them. In order to discover as early as possible which answer is most appropriate to the project at hand, there is no way to go about it but to make a trial creation. Then in about two weeks the design is fixed, and the workflow continues into the final month with the initiation of assembly of the actual program. In the case of the average job, there is one team of two to three people,



Photo: Masatoshi Ohtsuki

**Nobu Arikata**  
Technical director

**Roy Ryo Tsukiji**  
CEO and creative director

**Junya Hoshikawa**  
Art director



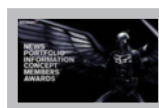
2008

The silver award at the Cannes Cyber Lions was won for BIRDMAN's banner publicity called Relief.



2009

The company name was changed to BIRDMAN, and at the same time the website was updated. This website took such awards as The FWA, Webby Awards Honoree, and Davey Awards.



2010

BIRDMAN received the Webby Awards Honoree, Spikes Asia Shortlist, W3 Award, and Davey Award for NIKON CONNECT!, produced for its direct client Nikon.



2011

The launch of this prize giveaway in conjunction with Honda was pulled after the terrible events that stemmed from the March 11 earthquake and tsunami.



Number of employees  
**28**

A second illustrious Cannes Lions was awarded for the music video Bright Siren that BIRDMAN produced in conjunction with PARTY.



service URL. We attempted to obtain such domains a birdman.com and birdman.jp, but they had already been taken. The domain birdman.com was up for sale, but since the price was so very high, we gave up on the idea of purchasing it."

The BIRDMAN web presence is an imaginative masterpiece. Tsukiji tells of how important it is and how often its gets a refresh. "The website is the face of our company, so we consider it to be extremely important. Once every two or three months, we always update our portfolio. But compared to the time around which we activated our website, at present, I think, its role has slightly changed. As I explained above, our website is for the purpose of announcing that BIRDMAN is here. Clients and advertising agencies have made us offers of work on seeing our website, so it played the role of a business tool, but at the present time, we feel that it serves more as a recruitment tool. In other words, it has taken on the

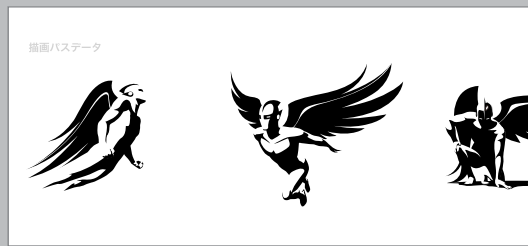
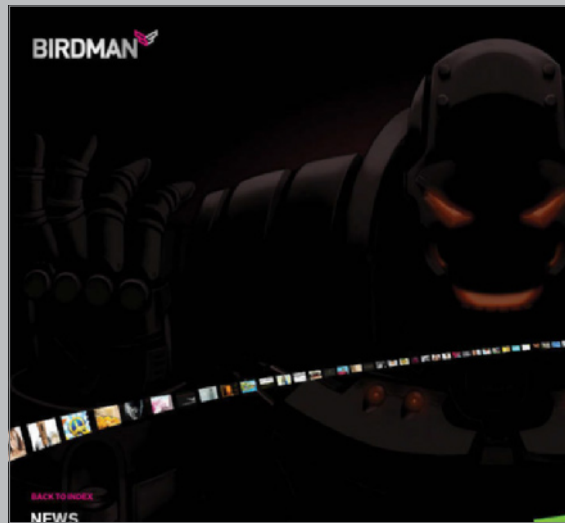
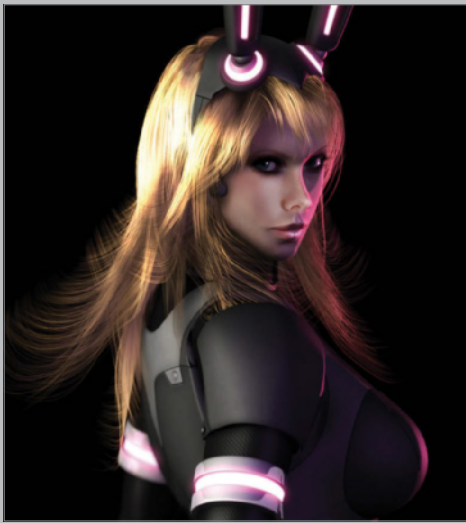
Anybody in publicity should understand just how important Twitter or Facebook are

form of playing the role of attracting outstanding personnel. The main weapon of BIRDMAN is its members. Compared to the time we first activated our website, our network of people has broadened and there are numerous people who buy our actual powers. But now, more than attracting new clients, in the midst of the present difficulty of obtaining outstanding personnel, we think that it is a very good thing that people who access our website are responding to our solicitation for recruiting personnel."

The ethos behind BIRDMAN is to do work its team loves. They tell prospective clients what they would like to do rather than touting for business. Tsukiji

explains, "Among the staff members of BIRDMAN, there is not a single person who specialises in the business of going out to obtain work projects. All of our staff members are creative producers. We do not particularly feel the need for new customers. No matter who the client may be, if it is work that interests us and gives us an impetus to do it, we always complete it with our total powers and best efforts. It is for this reason that we do not feel we need new customers, but we make an appeal, explaining 'This is the kind of work we want to do.' For example, last year, we formed a new CG and Movie team in BIRDMAN. In order to appeal to the outside, we had them produce





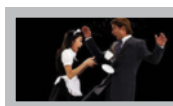
## BIRDMAN timeline

Established 2004

Founders Roy Ryo Tsukiji



A Flash Presentation of the CLIE handheld computer by Sony. BIRDMAN ended up purchasing the product.



Production of the website for business suits called Aeon Biz-Quality. BIRDMAN receive its first Favourite Website Award for this website. [birdman.ne.jp/awards/pico-x](http://birdman.ne.jp/awards/pico-x).

2004

Number of employees

2

The first website produced by BIRDMAN, back when it was known as Spiced Graphix. The company's site was produced using Flash5.



2005



2006

BIRDMAN produced the Toyota Motorshow website with Flash. It was a big job for a company that had only five employees at the time.

2007



Number of employees

7

Graphix', which mainly worked with print media. However, after launching the Spiced Graphix website in Flash, we started getting job offers to create Flash websites. Fortunately, our first flash website we created for a client was a Flash microsite presenting the Sony Handheld PDA, 'CLIE' (which no longer exists). Job offers were made to us after many people from the advertising industry viewed that site. From that point, we focused on creating Flash websites. In 2007, we got our first award from 'The Favourite Website Awards' and in the following year, 2008, we were awarded Silver in the Cannes Cyber Lions. We were really excited by the result and everything seemed to be going smoothly, except for one issue. The problem, which was actually a turning point for us, was that we didn't like our company being known as 'Spiced Graphix'. We did not immediately decide to change our company name, as 'Spiced Graphix' had recently made a really big impact and awarded the

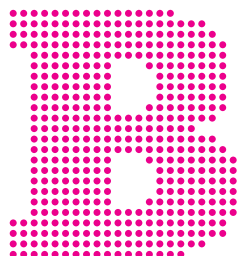
Cannes Lions. However, after discussions with team members, we changed our name to 'BIRDMAN' in 2009. Initially, we were worried that no one knew about BIRDMAN and so we had to start our branding from scratch. We needed to spread that 'We are BIRDMAN' to the world. To do that, we created a movie trailer-like website. Remarkably, the BIRDMAN website spread across the worldwide web, and was subsequently awarded many accolades at advertising festivals like Webby Awards, Davey Awards and The FWA. After the launch of the website, many highly talented staff joined our team, allowing BIRDMAN to evolve even further."

A domain name can make or break an agency. Tsukiji explains how BIRDMAN was not the even the agency's first choice, but came about after quite some time, on the precipice of an exciting moment for the company. "We had wanted to change the name of our company for some time, and we thought

up a number of possible names during a half-year period. The name that we decided on as a result of that half-year was not BIRDMAN, but an entirely different name. Business name cards (meishi) and envelopes were designed with that different name, and the project was brought to the printing stage of these materials. But on the day before the start of the printing process, when we participated in an awards ceremony, we got the immediate feeling, 'no, this name is wrong,' so we reset everything. That night when I was in bed, I suddenly got an inspiration, and hit upon the name BIRDMAN. And, more than any other name that we had come up with before that time, I felt 'this is it!' As I mentioned earlier, since the change to the name BIRDMAN served as a turning point in our evolution, it is deeply significant. Speaking of the URL, a good URL is of essential importance, but we do not feel that it is more important than the name of an agency. But this is different when it comes to a



BIRDMAN



**BIRDMAN inc., is an interactive agency based in Tokyo, Japan.**

**It has won a host of awards including the Cannes Lions, Adfest, Webby Awards, Spike Asia, Tokyo Interactive Ad Awards and The FWA.** BIRDMAN, formally known as Spiced Graphix, was formed in 2004 as a graphic design studio by Roy Ryo Tsukiji, an

Australian and graduate of the College of Fine Arts (University of New South Wales, Australia). Tsukiji began working in interactive design after he was first introduced to Flash4. The company initially consisted of only three employees but has grown to employ 28

people. The work done at BIRDMAN is largely in the field of advertising using interactive digital technology, and their work is now not only limited to websites, but has recently expanded to include building installations, apps, viral videos and music videos, as well as helping to create live performances. BIRDMAN's clients are mainly comprised of advertising agencies such as Dentsu and Hakuhodo, however, BIRDMAN has recently begun closely collaborating with the creative lab, PARTY. Other major clients also include companies such as Honda, Sony and Sony Computer Entertainment, Nikon, Shiseido and Uniqlo.

As BIRDMAN is fast approaching its tenth anniversary, Tsukiji gives an insight to how the agency has evolved, and picked up a few awards along the way. "We initially started as a graphic design company called 'Spiced



# One step above

Web Designer heads to the land of the rising sun to talk to the people behind awarding-winning digital agency BIRDMAN. They guide us through their love of Flash, reveal how BIRDMAN wasn't their first choice of moniker and how they love a challenge

## Key clients

Dentsu, PARTY, Honda,  
Sony, Intel, Nikon

**who** BIRDMAN **what** Insanely talented Japanese creative agency with a strong focus on design  
**where** BIRDMAN's Nest, 2-2-7 Sendagaya Shibuya-ku, Tokyo, Japan **web** [www.birdman.ne.jp](http://www.birdman.ne.jp)



### 3 Build Graphics get in the way of usability... very true in games

Development is the most important part of the production cycle. Tetrageddon needed to be fun before making it pretty

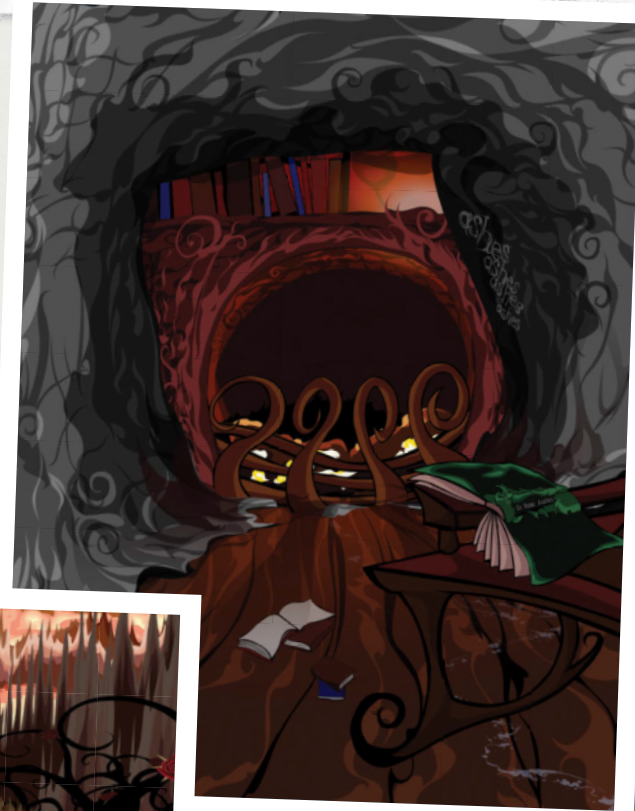
Lawhead: "I start with code. I actually find that to be the most important aspect of the production cycle. Functioning properly is everything, since the experience relies on communicating interactivity effectively. It's what brings the visuals to life. You can have a good game (or anything interactive) with basic graphics (a notable example would be Minecraft, old Atari, or arcade games...) and still have a successful and fun product. Development is everything.

I think that you have a good product if it's fun before you start making it look pretty, and that's the greatest hurdle most of the time.

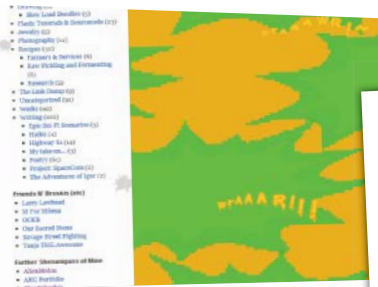
Often graphics get in the way of usability, and that rings very true in games.

You notice this becoming a trend with the growing popularity of indie games. People are gravitating toward small fun games, that focus on a core game mechanic, and often lack the extremely complex visual perfection larger productions have.

I think this is because if you put too much emphasis on the looks of the game, the functional interactive layer becomes secondary to it, and it suffers as a result."



A rare complementary use of colour for Tetrageddon



## The launch

Lawhead: "The games publicised on, or after, the launch of Tetrageddon had a lot of success. *Haxed By Megahurtz*, for example, made it's viral rounds after a Jay is Games review. People loved it.

"Minibyte (the little green monster from a couple of the games) got a small cult following, and a fan base. I think the success of him can largely be credited to the fact that he is also an ALICE chatbot, on AlienMelon. I'm very passionate about the use of chatbots in games because it adds an addicting amount of depth to the character. Especially, if they are small and creature-like (non-human). People get hooked on talking to them (the logs can make you laugh sometimes). The general experience is enriched by the introduction of something communicative that appears intelligent.

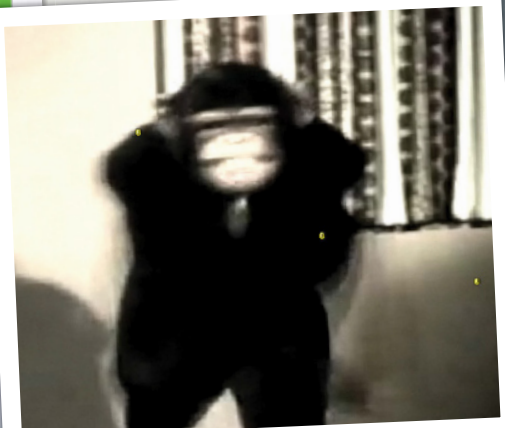
### I'm very passionate about the use of chatbots in games

"ALICE/AIML is a very flexible platform that can be tweaked to fit just about any needs, and works well with Flash. Program E especially. This interactive intelligence layer has helped the popularity of the games a lot.

"BlueSuburbia had a massive amount of recognition in itself, and has quite the a cult following. For many of these games I didn't necessarily need to promote them all that much. People discovered them and just started passing them around. In themselves, the games have been very well received.

"Regarding the strategic vision and road map for Tetrageddon, the site has started releasing some of the older games as open source (creative commons).

"Open source is practically the back bone of the internet, and I think that you can credit the open source



movement for making the web what it is today. "The many ground-breaking products, tools, and solutions these various communities helped foster is inspiring (ranging from classic examples like Linux, or Flash technologies like Red5, and the OSFlash community). IT simply wouldn't be what it is today without these amazing projects, and contributors.

"I believe that this can be applied to creative (art) projects as well. You see this successfully developing on sites like HitRECORD.

"So, leaving on that note, I'd love to see what people do with them!"



## 2 Design

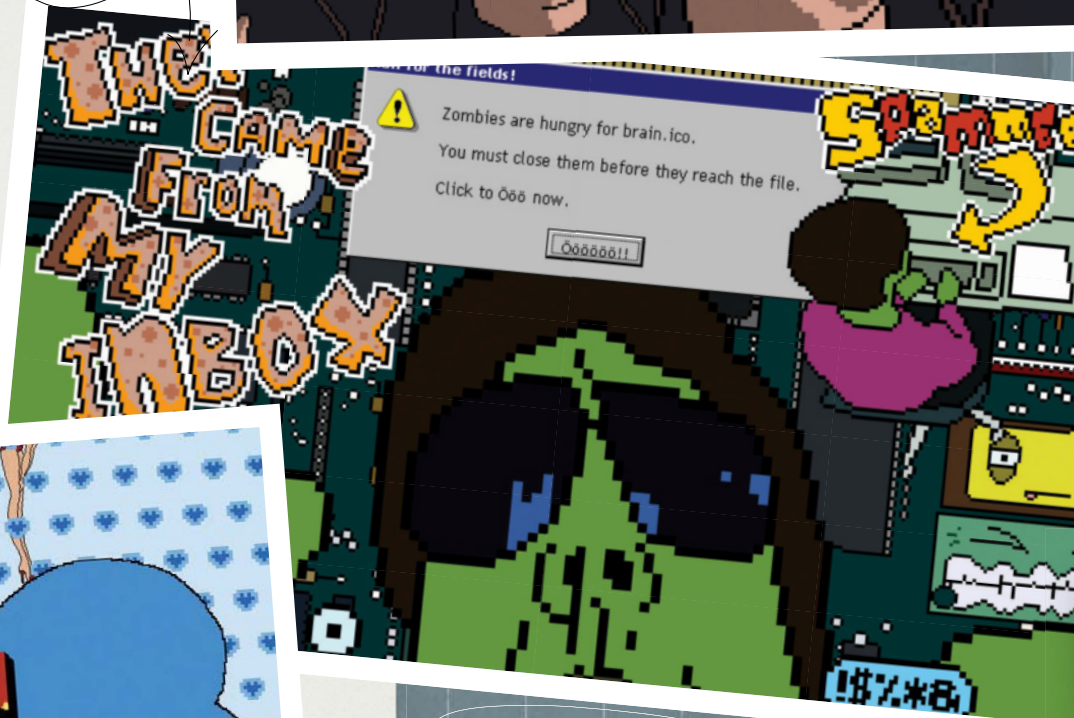
The graphical end of Tetrageddon mixes hand-drawn vector art with dynamically-generated or code-drawn visuals to create unique artwork

Lawhead: "I believe it's important to be part of what's happening, and know the breadth of communities out there. You get your best design inspiration, and understanding of user bases, audiences, successful communities, trends, mentalities and memes through participation. Places like 4chan, to Jay is Games, to classics like reddit or StumbleUpon, random open directory Google searches, IRC chatrooms, to groups, digests, and a lot more, give you a wealth of inspiration regarding how to approach visually presenting things to varying audiences. I spent a lot of time combining styles and popular trends to create new design looks. Doing something different that will stand out, but still appeal to the audience.

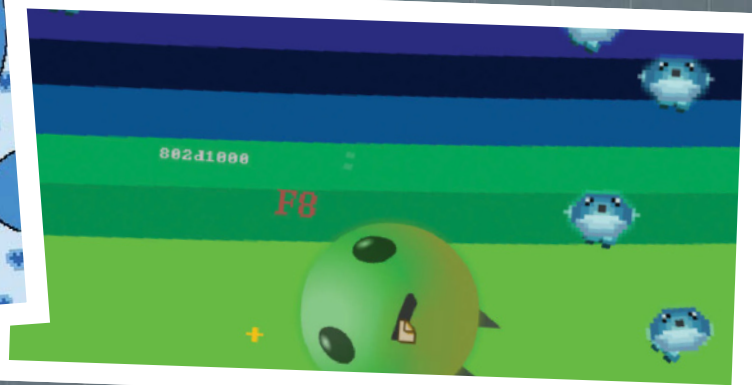
"After the initial inspiration gathering and concept phase, a lot of work goes into creating the graphical end. It's all unique artwork. I mix hand drawn vector art with dynamically generated visuals (code drawn). That way it looks different every time. Often the soundtrack production functions pretty much the same way."

Proof that screens can be somewhat busy, and still work

As popular internet memes are a big influence, it would be remiss to not include zombies



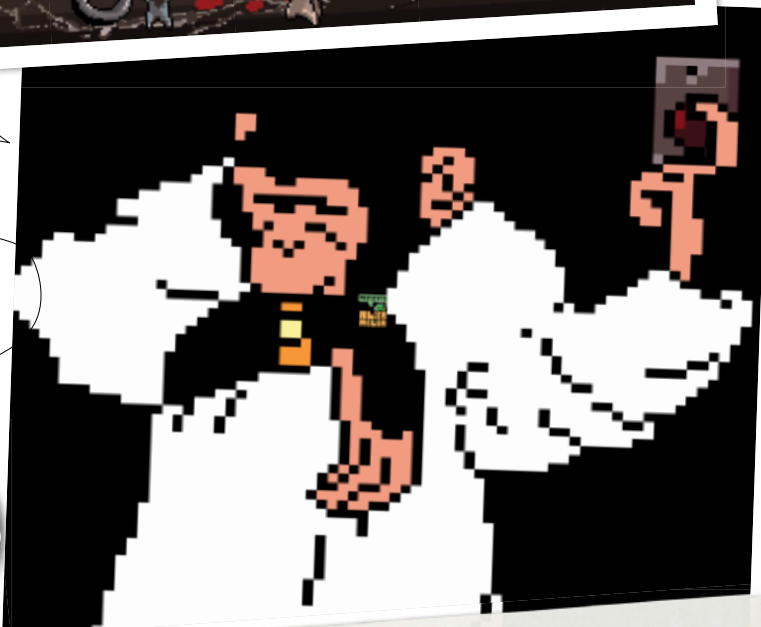
One of the few examples of profanity being tempered







Hyper-pixelation is a common motif in Lawhead's work



## 1 Concept

Strong visual environments, art, literature and humour were all essential elements that combined to kick-off the Tetrageddon project

Lawhead: "I look into the future. I tend to live there most of the time. Way back I was asked 'How would you illustrate poetry?' The topic of the conversation was how to make poetry contemporary, and how to pioneer a radically new way of interpreting literature.

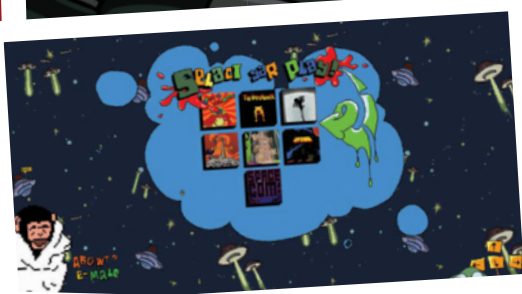
"Strong visual environments and atmospheres, and using the web as the platform, was my answer. The project turned into BlueSuburbia. My foray into literary hypermedia, interactive literature, and artificially-intelligent art. Art, and poetry, that changes as you interact with it, remembers the choices you've made, and presents new choices, visuals, or poems tailored to what the viewer did. It was very successful, and well received.

"I've since expanded into internet pop-art, and games. The style and message is very different from that of BlueSuburbia. They are like a series of electrified comedy

skits that violate your senses with noisy visuals, code-composed soundtracks, and random nonsense.

"The games are designed to reflect the fast-paced nature of web humour and memes. One thing after the other hits you before you really had time to recover from the last thing you saw. Humour is a universal truth, although very regional in nature. For example, an American will be less likely to understand German jokes, and vice versa. Jokes are a unique way of communicating.

"The web has brought about the interesting, and inspiring, trend of global humour (since all cultures merge into one). These are jokes that everyone globally creates and shares. The interesting thing to note is that more often than not they are very visual and catch phrase. The idea is to use the fundamental principles underlying a successful meme as a game mechanic."





# Design diary

Ride the development cycle

Project | **Tetrageddon Games**

Web | **tetrageddon.com**

Company | **AlienMelon**

Web | **alienmelon.com**

## Background

Tetrageddon Games is a long-standing project from the rapid-fire creative mind of the highly-talented Nathalie Lawhead

Tetrageddon, started in 2008, brings together a collection of interactive work ranging from games-as-art, algorithmic sound toys, to digital meanderware and literary hypermedia. The site is a one-woman show that is experimental with an emphasis on mental.

**Lawhead:** "I originally began my experimentation in using the internet, and the gaming platform, to create art with Flash 4 (I've been with the platform since Future Splash). My first work was BlueSuburbia. I was infatuated by the creative freedom that the gaming medium gives artists.

"Games are a powerful outlet of expression, because all arts merge together to create something radically new. Literature meets design meets animation meets music meets whatever else you choose to sprinkle on top... The interactive layer is a new and virtually unexplored tool that introduces an entirely new creative methodology. I find myself not only asking how things would look, but how they would react and function.

"At this point art is no longer a passive medium, it's an active one.

"It's as close as you can get to creating your own sharable reality (publicise the world that's in your head), and it's all driven by the viewer.

"You could say that the internet is a layered web of shared virtual realities.

"As you share your own creative world, you're inspired to step outside that world and explore ways of pulling other people's worlds/realities into your own work, and then throw it back out there as something completely new to experience. This is where ARGs (augmented reality games) come into play. Tetrageddon is a collection of these non-commercial, open-source, creative projects."



Nathalie Lawhead,  
founder

# Chrome Web Lab

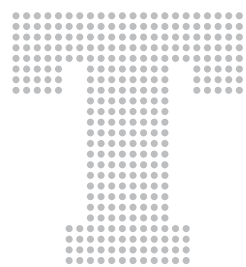
[www.chromeweb lab.com](http://www.chromeweb lab.com)

**Development technologies** HTML Video, WebGL shaders, WebSockets, Node.js, Canvas, traceroute, V8 JavaScript Engine, Web Workers, Three.js



Designer **Steve Vranakis, Google EMEA**  
[www.google.com](http://www.google.com)

The Science Museum really comes to life with this interactive experimental site based around Google's Chrome browser



he concept for the Web Lab website was to create a ground-breaking, year-long digital and physical exhibition, that would bring the extraordinary workings of the internet to life through five different experiments using Google Chrome.

As an exercise in web-based education, the public exhibitions at the Science Museum, London, offer visitors the chance to not only interact with the exhibitions, but more importantly to connect with a global audience.

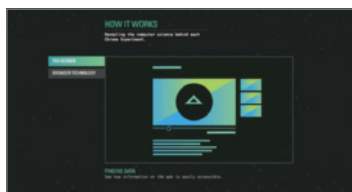
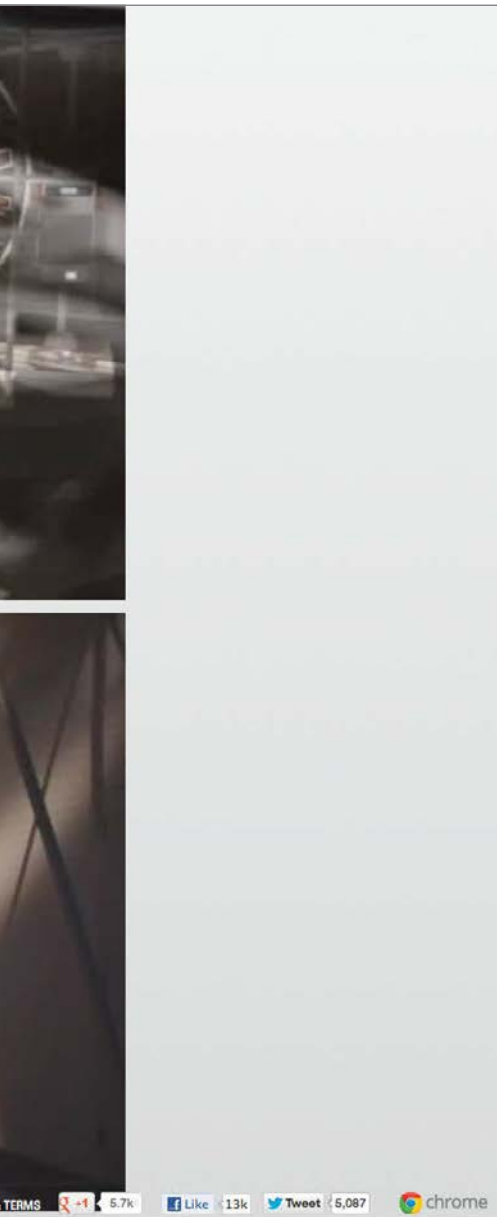
Steve Vranakis, creative director of Google EMEA explains: "We brainstormed with B-Reel and worked through a wireframe process to lock down the functionality as much as we

could. At the same time we explored different options of art direction and refined the look and feel until we were all happy with the design of all the pages of the site."

Continuing, Steve also outlined the site's philosophy: "A unique part of the website was making users aware of the global presence on the site. The global presence is probably best seen in the Lab Tag Explorer, where you can see the number of visitors that are on the website and in the Museum along with the country that they are from and everything they have created in Web Lab."

Impressive in its complexity yet highly engaging, Web Lab illustrates how the web can make connections across geographical boundaries. The technical achievement on show is nothing short of astonishing.

**A unique part of [Web Lab] was making users aware of the global presence on the site**



#### <Above>

• Each of the experiments that the Web Lab contains also has an accompanying video that concisely explains the phenomenal technology that powers each one

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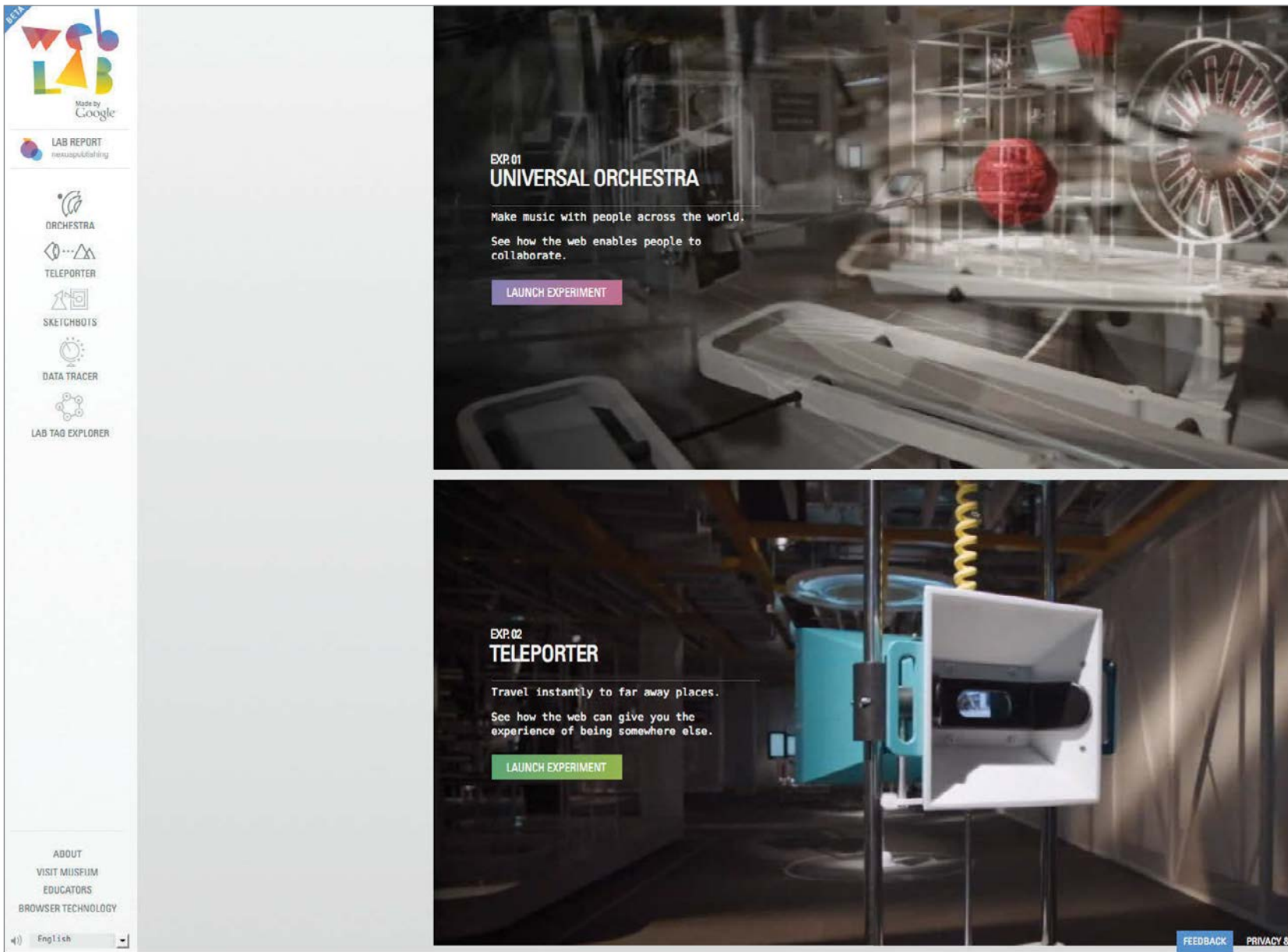
• DejaVu Mono is based on the Bitstream Vera Fonts. The font is available from Font Squirrel

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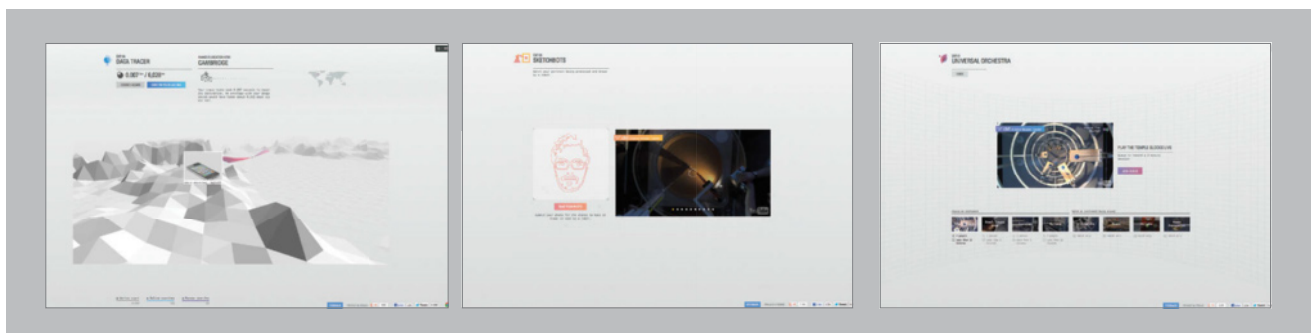
• Univers was originally released by Deberny & Peignot in 1957. The font is available from Linotype

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- <Above>**
- Full motion video and sound introduces the Web Lab at the Science Museum - drawing visitors in to try out its various experiments



- <Above>**
- A visual representation of how data travels over the internet is delivered via WebGL and traceroute to give an engaging insight into a fundamental component of the web

- <Above>**
- Interactivity is at the heart of this project. With sketchbot, visitors can have their picture taken to have a robot draw their faces in the sand

- <Above>**
- Sound also plays an important part in this experiment. In fact, visitors to the Science Museum can be part of a global orchestra thanks to WebSockets and Node.js

# SNEAKERS, SEXY & A RED CAMERA



OUR WORK WHO WE ARE WHAT WE DO FUNNELBLOG CONTACT US

**FUNNELBOX**  
— PRODUCTION STUDIOS —

## DISCIPLINED CREATIVE UNMATCHED PRODUCTION

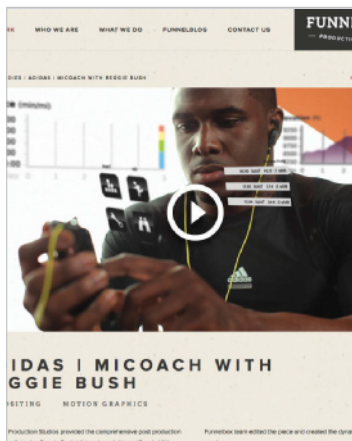
VIDEO MOTION GRAPHICS ANIMATION COMPOSITING AUDIO CREATIVE

This place is built on a foundation of rock-star producers and artists: a team of committed creatives who work tirelessly to deliver world-class production with a dedication to serve that's second to none in the video production industry. We exist to serve our clients. Period. In addition to amazing talent, we also pack some hardware. Funnelbox Production Studios owns and maintains the equipment and facilities to complete ANY video production

project. From RED camera packages to a private sound-stage, a post-production facility complete with edit suites and a DaVinci Resolve color grading system, we've invested in the critical tools and facilities needed to serve your every video production need. We provide the speed, flexibility, and efficiency fit for Production Royalty.

OUR APPROACH

WHAT WE'VE ACHIEVED

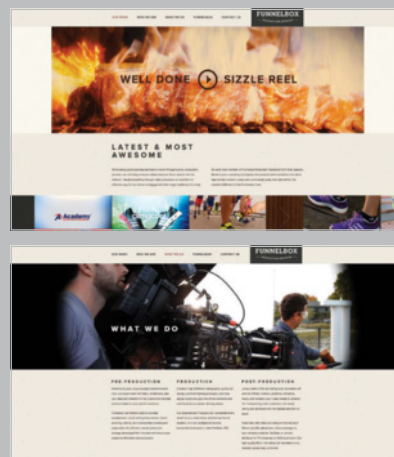


### <Above>

• Whether in front of or behind the camera, the Funnelbox creatives illustrate their technical expertise at every opportunity

### <Top left, clockwise>

- The work that Funnelbox has completed takes centre stage with a bold showreel embedded in the site
- Easy access to their portfolio of work is achieved via a short scroll to reveal key case studies
- Keeping their clients up-to-date with what the company is doing is delivered with an unassuming blog page
- If prospective clients are in any doubt about the services that are on offer, large video panels showcase Funnelbox's latest pieces of work





# Funnelbox Production Studios

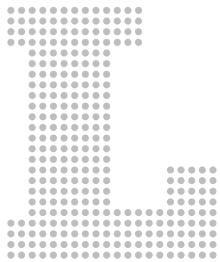
www.funnelbox.com

**Development technologies** ExpressionEngine, CSS, custom CTAs



Designer **Edwin Tofslie with  
Neal McKinney**  
portfolio.tofslie.com

Clean uncluttered design allows  
the work from this production  
company to take centre stage



ess is more on the  
Funnelbox site that uses  
the now familiar vertical  
scroll technique to reveal  
the key components of  
the site. The site's design  
shows that it was  
important to place the  
technical and creative  
abilities of the company  
out front by using large  
images and video content.

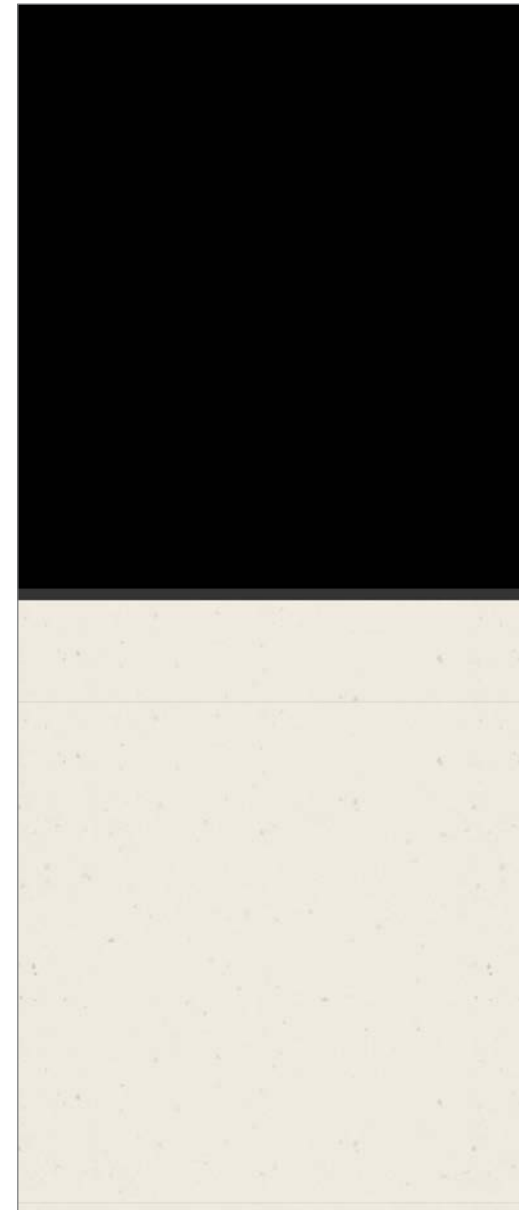
Describing how some of the most  
important components of the site were  
constructed, the site's developer Neal  
McKinney commented: "I try to keep  
my CSS as simple as possible for  
browser compatibility, so for the circle  
cropped images I simply applied a large  
border-radius, and used CSS PIE for  
older versions of IE. Also, the

challenging section was the featured  
projects carousel. I decided on an  
offset transition of each item to keep  
the motion smooth when jumping past  
the next arrow.

"It was also a fun challenge  
repositioning/resizing the carousel for  
the full-width bleed, and making it loop  
infinitely on scroll."

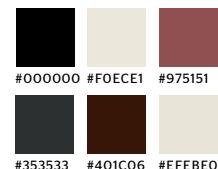
The work of Funnelbox is its calling  
card. It was vital that its showreel and  
current client work was shown in its  
best light. Minimal typography and the  
use of muted two-tone background  
colours bring the content to the fore.  
The developers have worked hard to  
use motion where appropriate, but  
were careful not to overwhelm the  
viewer. Ultimately, this site's design  
delivers confidence to the visitor that  
Funnelbox is at the top of its game.

**Minimal typography and the use of  
muted two-tone background colours bring  
the site's content to the viewer's attention**



#### <Above>

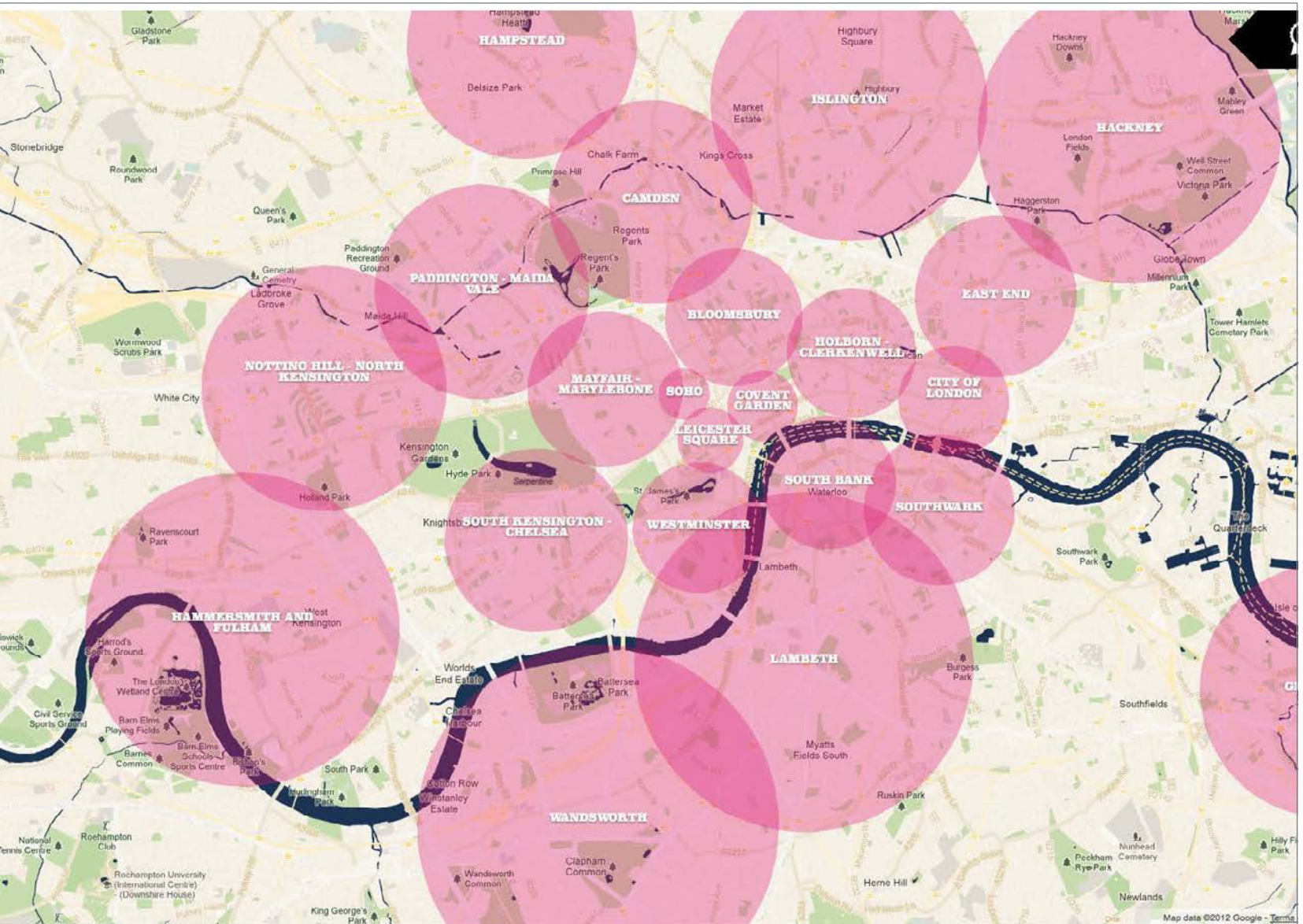
• A short vertical scroll on this site's homepage is  
all a visitor needs to see critical information about  
Funnelbox's services



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Proxima Nova Light, Regular and Bold are used  
from Fontdeck, designed by Mark Simonson



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#ECA8C3	#FFFFFF	#F6F1E6
#D3054C	#4514B9	#C9DFAF

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#### <Above>

• Superclarendon is an homage to the original 19th-century Clarendons. Superclarendon is a trademark of Typodermic Fonts

#### <Below>

• Open Sans is a humanist sans serif typeface designed by Steve Matteson, type director of Ascender Corp

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#### <Top left, clockwise>

- Click an area of interest on the main map to see details of what can be explored and discovered
- Any area of the map can be instantly accessed. Smooth scrolling and map pointers give a sense of location
- The game aspect of this site is an example of how gaming can be used with striking design, coupled with solid underlying mapping technology
- Users of the site are challenged to find clues as they explore the city. Engagement like this across all platforms makes this site unique



## London Calling

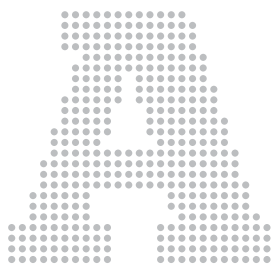
[www.bbcnordic.com/london-calling](http://www.bbcnordic.com/london-calling)

**Development technologies** Custom map styling and interactions using the Google Maps API, HTML5, CSS3, JavaScript, symphony framework/CMS, LESS - dynamic stylesheet language, Handlebars.js, Crossroads.js and Hasher.js, media queries for responsive mobile design



Designer **Rob Bare, R&B Creative**  
[www.randb.com.au](http://www.randb.com.au)

Designed to showcase the very best that London had to offer in the run up to the Olympics, this site is a tour de force of interactive design



As soon as the London Calling site loads you know you are in for a spectacular exercise in interactive design. The site uses gamification to engage with its audience, who embark on their own adventure around London by exploring the map and unlocking 'secret codes' across the city.

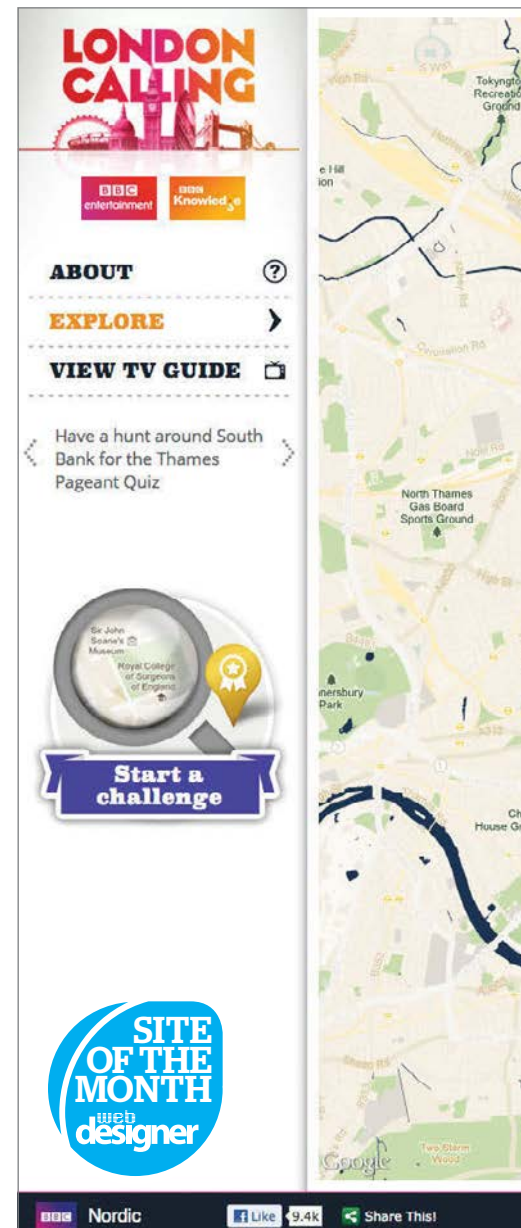
Rob Bare, founder and MD at R&B Creative explains: "The tricky design aspect of this project was balancing the colour palette. We wanted to ensure a unique journey through London, without the map dominating the experience, in combination with following the style guide guidelines for the BBC's London Calling brand. We wanted the site to be as fast as possible

so graphics were kept to a minimum, with bold typography as the distinctive feature of the site."

The site uses Google Maps as its underlying information source, but then layers on top rich graphics that draw your attention. The site also works across multiple platforms, and was clearly designed for user functionality, as Rob confirmed: "Appealing to all user interaction levels was of key importance. From basic users who just wanted to learn more about London, to an advanced user keen to earn all the codes to win prizes; there was something for everyone."

London Calling is an excellent example of how responsive design can deliver an experience that meets the brief and pushes the boundaries of what can be achieved with available APIs and technical creativity.

Appealing to all user interaction levels was of key importance



### <Above>

- The London Calling site offers a window into London, using the concepts of gamification linked to superb graphics and interactive elements

### <Below>

- The layered graphics and interactive components offer a depth to the scrolling homepage that instantly engages with the visitor

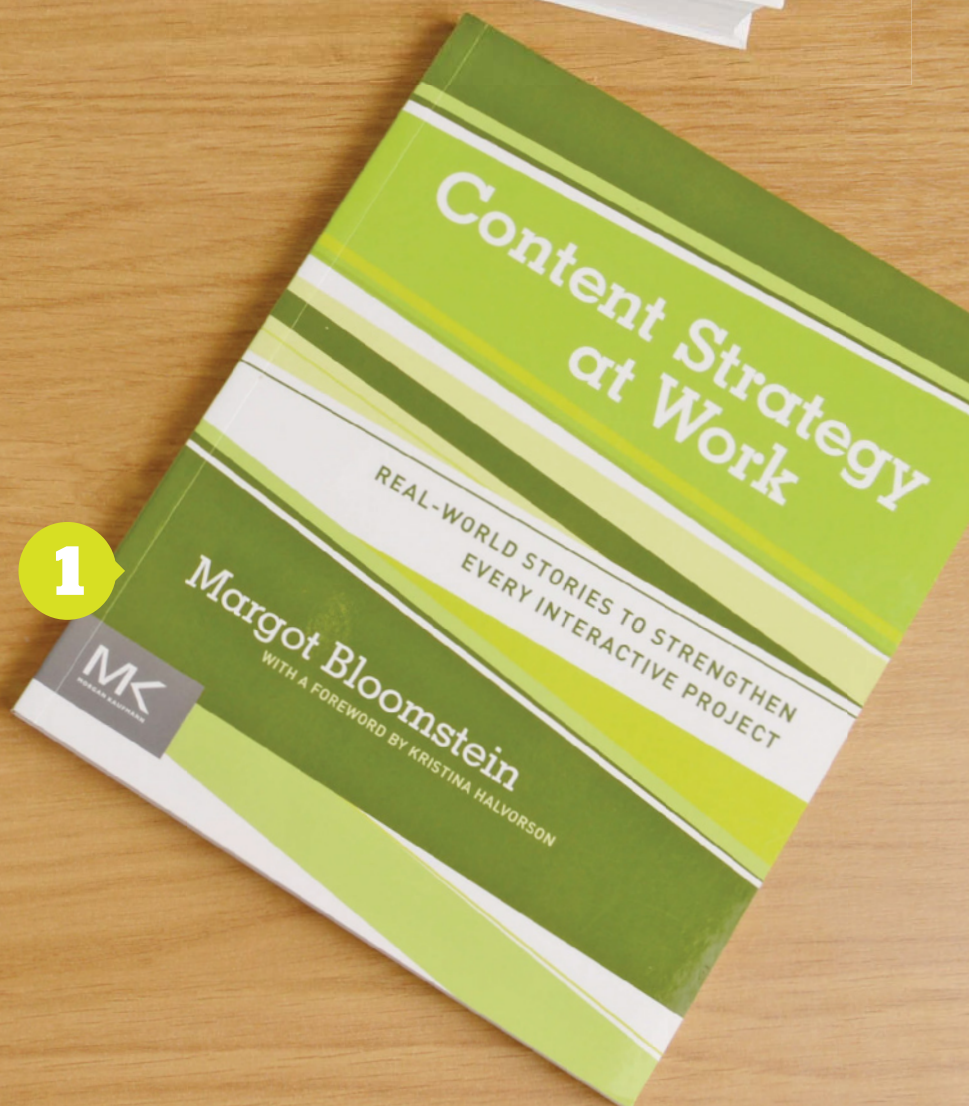




4

2

1



## WEB SERVICES



### Bitrix24

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[www.bitrix24.com](http://www.bitrix24.com)

Bitrix24 describes itself as a 'united work space which handles the many aspects of daily operations and tasks.' The service allows users to create a social intranet, share files, and manage workflow. The free version allows up to 12 users and offers 5GB of online storage. The Standard version is \$99 a month with unlimited users and 50GB of storage.

## IOS APP

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Download  
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The Downloads app is a download manager that allows users to download files to an iPhone, iPod touch or iPad ready for viewing. Alternatively, the files can be transferred to a desktop. The app includes a web browser, download manager, file manager, photo viewer, audio player, video player, and Dropbox integration.



## WEBKIT

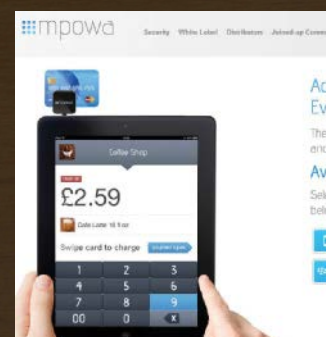
### mpowa

**Free**

[mpowa.com](http://mpowa.com)

mpowa is a solution for those wishing to take credit or debit card payments while on the

move. The mpowa solution includes a free card reader and a free-to-download app. Users need just to set up an account, plug the mini card reader into a smartphone or tablet, swipe a card, and take the payment. Simple.





# BOOKMARKS

This issue **Web Designer** has been engaging with a collection of technologies, code and rules for all ends of the web design scale. Content strategy gets a thorough interrogation, while developers can learn how to code server-side with Node. Essential graphic design rules are on offer to ensure beautiful pages, and the art of creating databases is investigated. Enjoy.



## CONTENT STRATEGY AT WORK

€ 21.95

[mcp.com](http://mcp.com)

**1** Content is king and so is having a strategy to ensure that your content is seen as intended. This tasty tome from Margot Bloomstein takes a look at how important content is for business and works through a logical set of steps on how to get the best use out of any content. The book explains how having a strategy is important, how to combine content with design, project management, content creation, social media, search engine optimisation and how to take content forward. The book is neatly set out for an easy reading experience with full-colour case studies and plenty of quick snippets of advice making it a book that is easy to come back to.



## GRAPHIC DESIGN RULES

£14.99

[www.franceslincoln.com](http://www.franceslincoln.com)

**2** Every designer has their dos and don'ts and *Graphic Design Rules* looks to bring together a collection that every designer should know. There are 365 daily 'design mantras' in the book, all having a single page each. A simple spectrum of design subjects include type and typography, layout and design, colour and imagery and graphics. The book offers plenty of practical advice but the light-hearted manner and tone sometimes misses the point and doesn't offer enough for established designers. However, newcomers will find its simplicity useful enough. For them it is ideal as a quick reference to flick through and get some quick tips to assist in the design process.



## NODE: UP AND RUNNING

\$34.99

[www.oreilly.com](http://www.oreilly.com)

**3** For those who don't know, Node is used for server-side JavaScript applications - and this book provides a hands-on guide to getting up to speed with the language. The book tells readers why they need Node, and will help JS developers understand Node's event-loop architecture, non-blocking I/O, and event-driven programming. It's informative on the variety of database and data storage tools it supports. It demonstrates the best practices for writing easy-to-maintain code and offers examples of how to use the various Node APIs. There is an abundance of code examples and illustrations to reinforce the lessons.

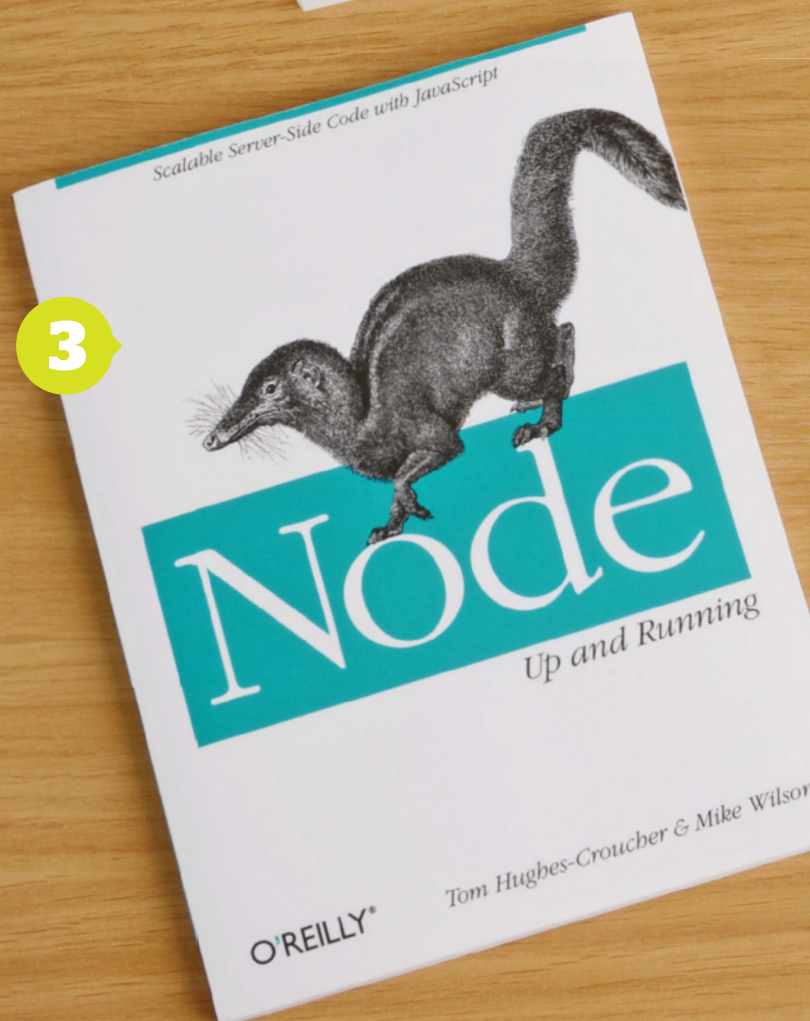
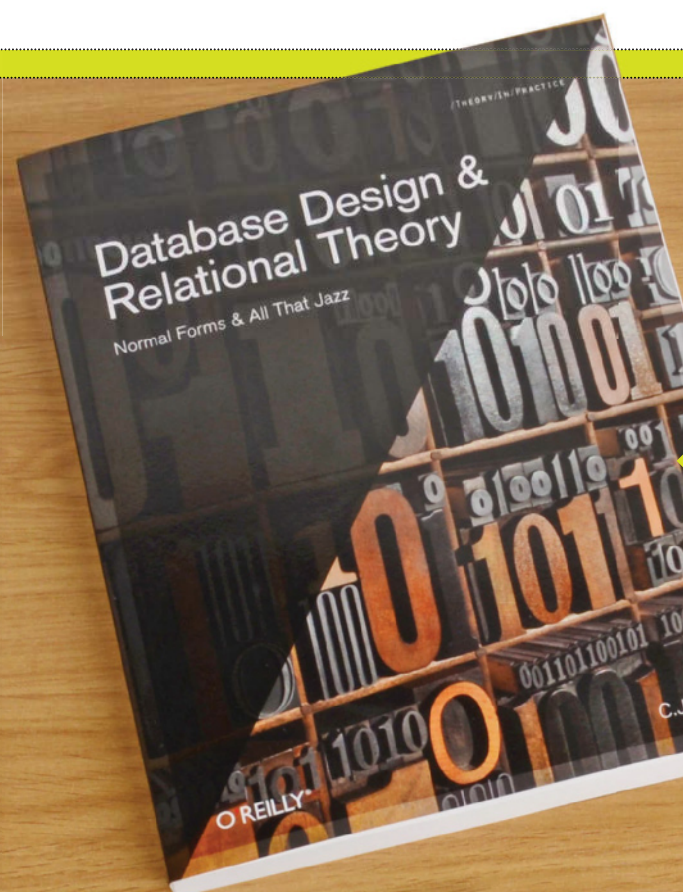


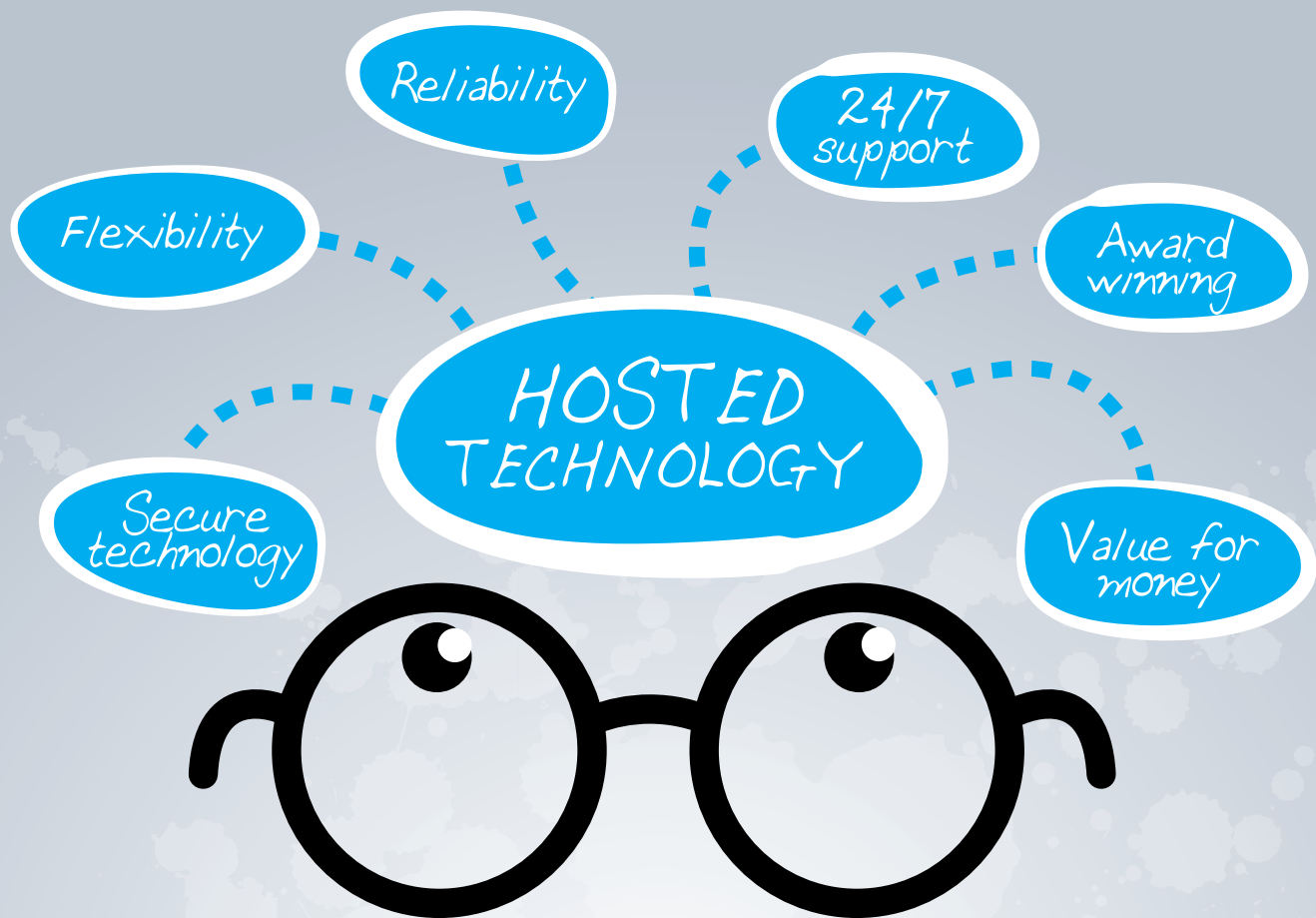
## DATABASE DESIGN AND RELATIONAL THEORY

\$29.99

[www.oreilly.com](http://www.oreilly.com)

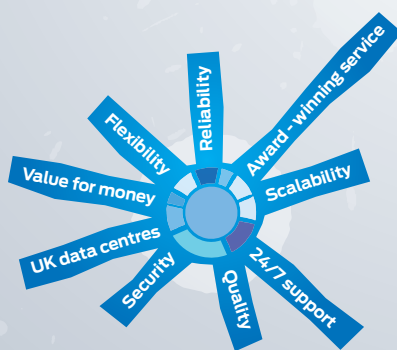
**4** Database design and theory may not be at the sharp end of web design, but a well-constructed database has a value that is hard to measure. This book takes on the challenge of not only talking about database design, but also about its theory. Embracing both components provides a great background on why databases are designed the way they are. The book is a text heavy affair that is not for those who want to know how to put a quick database together. It is for those who want to create database masterpieces and understand why. To complete the picture there are a host of exercises that demonstrate how to put the theory into practice.





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# Long-term consistency

Jim is the creative director of Ludlow6, a brand identity and design company in New York since 1990. He creates and manages projects, developing hundreds of successful brand strategies and marketing communications over the last 25 years.



**Jim Wawrzewski**

## How to establish a long-term relationship in the design business

**F**or more than two decades, I have worked closely with the non-profit organisation NACME (National Action Council for Minorities in Engineering, Inc). It's quite an accomplishment to keep a long-term relationship like this in the design business and I've learned a lot along the way. Right now, my studio is getting ready to begin work on our 20th annual report for NACME. While many things have changed over that time, the importance of mission focus and consistent branding in fundraising materials has remained constant.

I came to New York to study Communications Design and completed my graduate work at the Pratt Institute. My professional career in New York began by working at several design firms that primarily specialised in corporate communications. I was part of the team that first created NACME's brand identity in 1985, and soon after, they became my first freelance client. Having worked on many design projects for NACME, I then started the design studio that became Ludlow6 in 1990, and was given the opportunity to design their annual report.

NACME's story is compelling. Born out of an engineering shortage in America in the Seventies, several major American corporations realised there was a significant untapped population for the engineering and technology workforce – African Americans, Latinos and American Indians. They formed this nonprofit to champion STEM (science, technology, engineering and math) education beginning in grade school to increase the number of students entering college for engineering degrees. STEM education is again at the forefront of government, corporate and education discourse in the United States, just as it was 30 years ago. NACME is one of the foremost authorities on the subject and the largest private provider of scholarships in engineering education for these underrepresented minorities.

One of the challenges of designing these reports is that, even though NACME is a non-profit organisation, the primary audience is major corporations. The design has to compete on a corporate level, even though the budget is that of a nonprofit. Working within these constraints and fluctuations over the years, we have consistently been able to produce compelling reports by always focusing on their mission – creating a workforce that looks like America – by using large portraits of NACME Scholars and conveying a very strong brand image.

NACME realises the importance of its annual reports as fundraising opportunities. All nonprofits must file an annual report, but not all realise

that a well-produced document can be an invaluable way to reach out each year to donors and advocates and highlight the organisation's successes, frame the way forward and make an appeal. Everyone wants to be part of a winning team, so to recruit new donors and encourage current ones, the design of the report should emphasise how well the organisation is accomplishing its goals and advancing its mission.

Nonprofits have been moving away from producing print versions of their annual reports in favour of posting them online, mostly as PDFs. Some are creating digital reports linked to their websites. However they are posted online, it is necessary to notify their donors that the report is available with either an email or even a simple postcard. But, by taking the time and money to print and mail an impactful report, a nonprofit will add a powerful component to its annual fundraising outreach, stand out from the crowd and thank their donors, all at the same time.

Our professional relationship has run for over 20 years, but there were a few years where we didn't design the report. That break actually turned out to be a valuable experience. We could really see again the importance of emphasising the organisation's mission and staying on-point with clear, clean design. We again placed the focus of the 2011 report on the NACME scholars by incorporating large portraits and profiles that tell how NACME helped them achieve their goals. People respond to compelling stories and they respond to great photographs.

Having created annual reports for the same organisation across decades, I have summarised some key points to help guide you to execute brand communication success:

**A familiar face:** People respond to the familiar. There is great power in establishing a consistent and recognisable brand image.

**Words into action:** Use the mission statement and the year's important achievements to frame the report and tell a compelling story.

**A picture's worth a thousand tweets:** Use engaging photography. A great visual not only creates spark, but it evokes an emotional response, and feelings are what motivate people to act.

**Design is marketing:** Along with being memorable, the report should also be an important fundraising tool. Design it to bring awareness, and open both doors and pockets.

**Look like a million bucks:** Planning and creativity are more important than budget in getting the message across. And no matter what the budget, stay on point and drive the nonprofit's story.

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<sup>†</sup>Calls to 0800 numbers are free from BT landlines but charges may apply if you use another phone company, call from your mobile phone or call from abroad. Support is available in English only. Offer subject to website and business qualification.

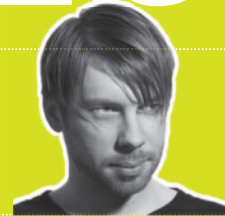
**Terms and conditions apply.** In order to activate this offer, you need to enter the promotional code through the Billing tab in your account before 30/11/2012. Promotional codes have no promotional value and entry of the promotional code serves only to begin your qualification for the associated promotional credit. To qualify for the promotional credit you must accrue advertising charges in the amount of £25 within 31 days of entering your promotional code. For example, if you enter the code on 05/11/2012 you'll have until 06/12/2012 to accrue advertising charges in the amount of £25. In all circumstances, you must enter your promotional code before 30/11/2012 in order to activate this offer. Your account must be successfully billed by AdWords and remain in good standing in order to qualify for a promotional credit. The promotional credit will be applied within approximately 5 days of your account reaching the threshold for accrued advertising charges specified above, as long as you've activated your account using the promotional code and fulfilled all requirements stated in the offer. Once applied, the promotional credit will appear on the Billing Summary page in your account. For the complete terms and conditions, see <http://www.google.co.uk/adwords-voucherterms>. Google Ireland Limited, a company incorporated under the laws of Ireland, with company registration number 368047 and registered office address at Gordon House, Barrow Street, Dublin 4, Ireland. Copyright 2012. Google and Google AdWords are trademarks of Google, Inc. and are registered in the US and other countries.





# Serious dislike

Thord Daniel Hedengren is a published author and the CEO of Odd Alice, a web agency based in Sweden. He's been fighting online clutter for years and his ideas have made their way into the news, the government and corporations. Follow on Twitter @tdh.



**Thord Daniel Hedengren**

## This is why you should cut your social sharing buttons

**S**ocial networks are a huge part of the web today, there's no denying it. Even if you hate Facebook, don't want a thing to do with Google+, and haven't pinned anything on Pinterest, these social networks and more are a part of everyday online life.

The problem is that the social networks won't stick to their turf, they're spreading like weeds. The weeds in this case would be the buttons and widgets that litter the web these days. Sometimes they even morph into new shapes without your knowledge, messing up your design. That sucks, at least sometimes. It's not the biggest problem with the social network weed though. Speed is.

The average editorial site (and/or blog), as well as every storefront with half a brain, uses sharing buttons to promote content. Pin it to Pinterest, tweet it to Twitter, plus it to Google+, like it on Facebook. The list goes on, but these are the main culprits. The sharing buttons are there with good intentions: to make it easy for the visitor to spread your no doubt brilliant content to their friends on the social networks, thus bringing free traffic your way. Free.

Problem is, it isn't free. The user convenience, if we're actually to believe that there is any, costs page load speed. Every button you add from a social network connects to said network, including code using JavaScript or whatever, and that means your site is less snappy.

To me, that sucks. It probably sucks for your visitors too.

But wait, it gets worse. After we've added the tweet it, pin it, plus it, whatever it buttons to the carefully designed site, literally littering it with graphic elements that hardly fit together and most likely doesn't fit your design at all – and after all that – we'll add some more. If the sharing buttons are weeds, then the follow me buttons are pure evil.

Follow me on Twitter, follow me on LinkedIn, like my Facebook page, and so on, they might be littering your very own website's sidebar as you're reading this.

First of all, please remove these right away. Don't worry, I'll wait right here while you do it.

Great. Now, do you know why you just removed these buttons? First of all, because they add even more calls to a third-party site,

hence un-snappifying your site and adding to the page loads even further. The visitors will thank you for remedying this.

Second, you removed the buttons because they are telling me that you are a lazy fellow who just won't take the time to convince me to follow/like/plus/whatever your presence on a social network. That's the message these buttons are broadcasting: that you are elsewhere too and that you expect me to blindly follow you because of a button you copy-pasted. Or, to be blunt, you're telling me that I'm a moron who will blindly join you without any motivation whatsoever.

'But I want people to follow me on Twitter!', you might be whining right now. Of course you do, I'm just like you, so if you want to talk further about this (or anything else for that matter), by all means follow and tweet to @tdh.

See what I did there? I inserted my Twitter presence, and I did it with a message to you, the reader. By doing so, I encouraged you to talk to me on Twitter, which you might or might not want to do, in a way that makes sense to the context.

A 'Follow me on Twitter' button beside a picture of your cat sleeping on a vacuum cleaner doesn't exactly invite conversation. In fact, I know nothing of what sort of presence you have on Twitter, so why should I press that follow button? Compare that to my invitation to join me for a discussion about these things above, or just to talk, and you get the point.

I'm sure there are times when the sharing buttons work, but, you should always question their existence with raw data. Do people share using the buttons? Are they sharing your content even if you remove them? Is it even worth having ugly buttons crowding your site, making it a worse experience for your visitors? There are no universal truths here.

The follow/like/whatever buttons however, they should just burn in digital hell. Then again, if I come across your site and you use these buttons without explaining why, at least that tells me something. It tells me that you think I'm a moron, and I'll probably not stick around after that.

☼ A 'Follow me on Twitter' button beside a picture of your cat sleeping on a vacuum doesn't exactly invite conversation ☼

Join the conversation as it happens on Twitter  @WebDesignerMag  
 Comment on the news and opinion  [www.webdesignermag.co.uk](http://www.webdesignermag.co.uk)  
 Email the editorial team at  [webdesigner@imagine-publishing.co.uk](mailto:webdesigner@imagine-publishing.co.uk)

Inside the special issue *The web design book*, there are examples for CSS3 – but what I want to know is how the example is done, there is always this sentence: [for\_the\_cd/1\_border-image/border\_image.txt] – this is not a link and I assume this content is on the CD. How do I get the examples as someone who reads your magazine only on the iPad?  
 Hope you can help me.

The CD content is not currently available with the digital version of **Web Designer** and associated products. However, the **Web Designer** website does include a tutorial files section where users can download code and assets. Head to [www.webdesignermag.co.uk/](http://www.webdesignermag.co.uk/)

tutorial-files and select an issue or book to view the available files and download.

### Subject **Justified text** From Earl Varona



I've been thinking for some time, but I simply cannot understand your option to have, on some parts of the magazine, justified text formatting without hyphenation, which causes those horrible, unsightly 'rivers' in the middle of the phrases. This seems odd, particularly on a Web Design magazine that needs to teach us the best typographic practices, and it is common sense on web design that justified text – particularly without hyphenation – is the biggest of no-nos.

Justified text undoubtedly has its place in print articles. It helps keep the flow and aesthetics of columns to make sure that no unruly wobbly right edges are accidentally created.

### Subject **Drupal articles** From Simon Hall



How about some?

Succinct and to the point Simon. **Web Designer** has to cover a lot of subject matter and we only have so much room to cram everything in each issue. Unfortunately, we rarely have space for Drupal, but we will keep it in mind.

☞ Justified text has its place in print articles. It helps to keep the flow and aesthetics of columns ☞



## Comments from the Blog



**Web Designer** is always keen to hear from its readers, followers and visitors. Here we bring together a specially selected collection from the last month



@oliverbannister  
 @WebDesignerMag 200th issue just came in the post, it looks great! You solved the cd problem too. #webdesign



@ghostds  
 Who needs a laptop stand when you've got over a years worth of @WebDesignerMag magazines. pic.twitter.com/tslmweiO



@theprpa  
 Just bought my first @WebDesignerMag Uhoh - subscription coming on. Fantastic.



@rich\_houghton  
 @webdesignermag As a subscriber since 111 the glued disc on the inside has annoyed the heck out of me. Finally issue 200 it's not glued!



@McMattgr  
 @andybudd I really enjoyed your UX Design article in @WebDesignerMag issue 199. Thank you for the thought process.



@karenamck  
 Very excited about this month's @webdesignermag, I can see me getting a lot of use out of this issue



@c\_tregunna  
 Finally going through discs from @WebDesignerMag OOOoo lots of new things to learn



@McMattgr  
 @WebDesignerMag I can't stop smiling as I read issue 200. It feels like I have the Sports Almanac from Back to the Future in my hands.





## Your emails, tweets, forum comments. The social network, but in print

This month we discuss WordPress security, the importance of web fonts, and how best to train as a designer or developer

### Subject More tutorials please

From Cheryl Richardson



I love my monthly fix of **Web Designer** tutorials, but is there any chance we could have some more? I know six or seven is a lot to work through in a month, but I would love to see more of the developer-style tutorials.

Have you ever thought about putting all your tutorials online, so us dedicated readers can get access to them whenever we like?

Tutorials are a staple diet of **Web Designer** magazine, and we would love to add more. However, the addition of more tutorials would mean less pages for features, interviews and our inspirational design pages.

The **Web Designer** website already has a large collection of tutorials online, but we will have even more for you to work through in the very near future.



### Web Kit

Discover the kit needed to help create inspirational and interactive web pages



#### Blanco WordPress theme

8theme.com



#### Rating Widget

[wordpress.org/extend/plugins/rating-widget](http://wordpress.org/extend/plugins/rating-widget)



#### Snipsave

[snipsave.com](http://snipsave.com)

### Subject WordPress themes

From Phillip Lyttle



I have been using WordPress for just over a year now, and I have finally decided that it is time to start creating my own themes. I am not interested in selling them, I just want to be able to create a complete custom WordPress site for myself.

The big problem is, I don't have a clue where to start. Do you have any suggestions?

Of course we do. There are a host of books, online learning services and of course, **Web Designer**, to help get you to where you want to go. WordPress has its very own video channel, WordPress TV ([wordpress.tv](http://wordpress.tv)). This includes thousands of videos on

WordPress.tv

Home WordPressTV How To Blog Contact Search WordPress.tv Go



everything WordPress. A great online resource is WP Tuts+ ([wp.tutsplus.com](http://wp.tutsplus.com)).

Alternatively, if you're looking for digital and print guides **Web Designer** has a selection of WordPress bookazines at [www.imagine-publishing.co.uk/portfolio/magazines/WebDesigner](http://www.imagine-publishing.co.uk/portfolio/magazines/WebDesigner)

### Subject Get your tutorial files here

From Daniel Schumacher



I read your magazine from outside the UK (Germany to be more precise). I don't have the chance to buy it as a print version but I do download the iPad version.

 The WD website does include a tutorial files section where users can download assets 

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throughout the site, plus as many as 180 tweaks and fixes that make WordPress 3.1 a vastly more polished product over its predecessor. The app is available on iPhone as well as iPad, although it is within the latter where the improvement is seen most.

It's a great lineup of changes, and shows how the app has developed a lot going way since the previous version, launched last year. WordPress 3.1 is now much more of a self-contained product, rather than being the companion to the full version that it has been in the past. You can create a brand new blog directly on your iPad, as well as pull in multiple other existing blogs to manage them all together. In addition, the social elements of WordPress have been ramped up, and you can now add and follow other similar WordPress-hosted blogs to ensure you are able to fully involve yourself in the blogging community.

But while WordPress for iPad offers real value to the mobile bloggers it still lacks any meaningful tools for editing but into the app.

This means you will still find yourself jumping into the browser to make those key changes to your templates – a job that continues to be less than ideally suited to doing on the popular tablet. It may simply be that the curious file system, or lack thereof, on the iPad means that such features will never be fully implemented.

In this regard Android tablets might be considered a better bet for the mobile website designer, although an official WordPress app remains conspicuous by its absence on that platform. This Autumn will also be seeing a further expansion of the competition in the tablet world with the launch of Windows 8, which will be fully optimised for touchscreen devices, but will also support full Windows apps.

However this all pans out, it is clear that web designers have another mobile tool in their armoury that will empower them to do their job wherever they are. WordPress 3.1 for iPad shows the direction in which the service is headed, and it has an exciting future.

## Go go digital

Visit the Imagine Publishing online superstore, [greatdigitalmags.com](http://greatdigitalmags.com), to get a digital copy of your favourite publication.

Imagine has embraced digital publishing as it looks to complement its already impressive print portfolio. **Web Designer** and its sister magazines have teamed up with Zinio, the leading digital publisher, to offer even more options for getting your favourite magazines delivered in the format you want.

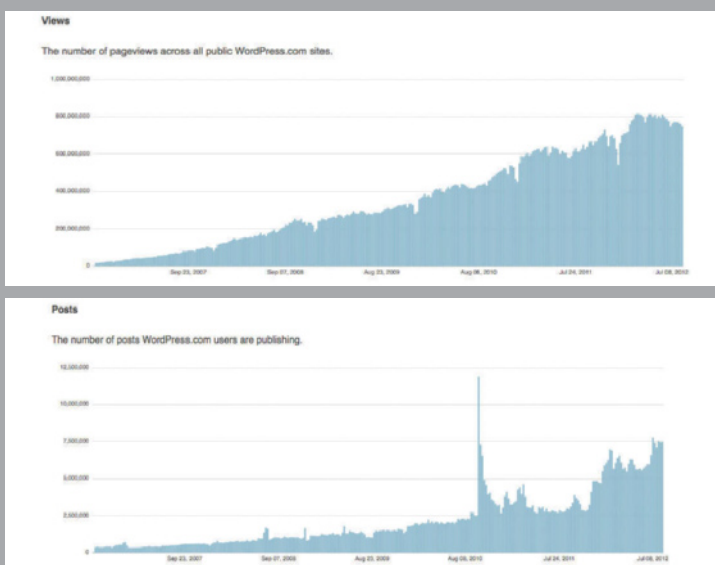
The Imagine/Zinio partnership means that **Web Designer** and the rest of Imagine's print portfolio is now available on PC, Mac, Linux, iPad, iPhone, Android, Blackberry and Web OS. So wherever you are in the world, a copy of your favourite publication will always be at your fingertips.

Zinio provides the apps ([gb.zinio.com/apps/index.jsp](http://gb.zinio.com/apps/index.jsp)) you need to get the best on-screen reading experience, while **Web Designer** provides the unmissable content.



## 750 million views per week

The rise and rise of WordPress continues, with massive growth in pageviews and posts



### Conclusion

The growth of WordPress, and wordpress.com sites in particular, shows no sign of slowing. Wordpress.com sites get around 750 million pageviews per week, with around 7.5 million news posts going up every week as well. **Source:** WordPress



### COMMENT

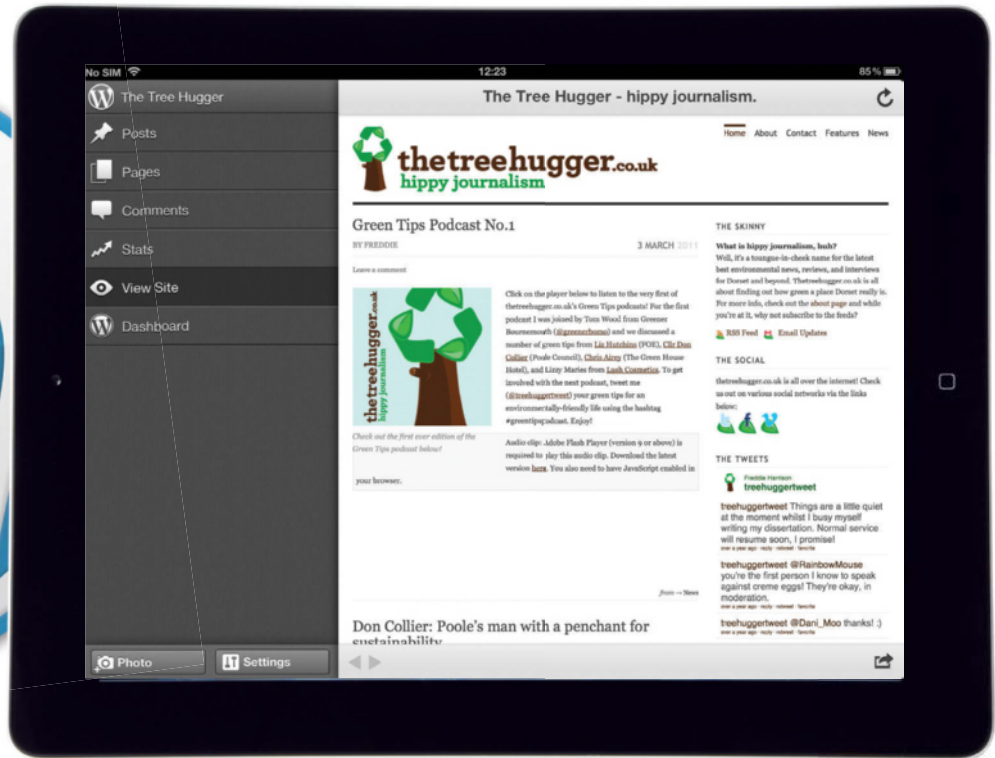
**Tom Greenwood**  
Wholegrain Digital

“ The new WordPress for iPad app is a positive step forward for bloggers using the WordPress platform, as it gives them a simple, tablet-friendly interface from which to manage their content and comments. It is a lot less fiddly than trying to use the standard WordPress interface on a tablet, and with the ability to add multiple blogs to the app, it is a really quick and convenient way to access your blogs.

The downside of it is that in trying to create a simple user experience, some bloggers feel that it is restrictive and doesn't give them sufficient control over formatting. Also, there have been a lot of complaints about the WordPress app crashing on the iPad, which is extremely frustrating and will turn a lot of people away from using it. However, it is early days and in principle it will make blogging a lot more accessible, so we'll give WordPress the benefit of the doubt and assume that pretty soon they'll iron out the teething problems and it will become a really valuable tool for many bloggers.

In general, apps such as the WordPress app for iPad will help bloggers create more great content, more easily and efficiently. One of the main difficulties of being a blogger is finding the time to sit down on your computer and write a post, and when you have a great idea while out and about you have often forgotten it by the time you get to your computer. With the ability to blog on tablets, the barriers to blogging are really starting to come down, as you can do it quickly and easily from anywhere, at any time. Got a great idea on the train or in bed? You can pull your tablet out and post it up instantly.





# WordPress revamps iPad app

WordPress 3.1 for iPad presents a re-thought user interface that will make the app an essential part of the blogger's toolkit

**L**ife for bloggers is set to get a whole bunch easier with the launch of a significant new version of the WordPress app for iPad. WordPress 3.1 is a considerably larger upgrade than you might expect, bringing with it a newly-revamped interface and a wealth of new features. The app is, as always, free to download and use, and works with both WordPress-hosted sites and those on your

own domain, and you can also set up a blog on the device itself.

The standout feature among an impressive list of enhancements is the completely reimagined user interface that now effectively mimics the one you'll be familiar with on the desktop. Key to this is the now omnipresent sidebar that gives you access to all the app's key features. The sidebar includes shortcuts to the

Posts, Pages and Comments management sections for your blog, as well as the dashboard where you can get a full overview of the action on your site. The app is fully touch optimised, and responds to taps and swipes, making it both quick and easy to move through your site. Also of benefit is a new Photo button that enables you to quickly upload an image from your iPad to your site, whether it is

already in your photo gallery or a new image taken from the camera – a really great option for live blogging with the app.

A new Stats section gives you access to a detailed breakdown of the activity on your blog, so long as it is hosted at wordpress.com. Other enhancements include a new Post Preview feature so you can see how your post will look before it goes live, support for landscape orientation

## <news cloud>

Bite-sized coverage of the month's trending topics

### Flash is dead

Adobe has finally given up on its fight to make Flash a dominant force on mobile devices. Already absent from iOS devices, the company has now removed it from Google Play for Android devices as well. The app will still be updated for existing users, but no new installs will be possible, leaving mobile very much in the hands of HTML5.

### Mobile Flash

### Open source

Crumbs is a new open source holding page that gently reminds clients to pay their invoices

### Do Not Track

Open-source framework reaches version 2

### Muse

Adobe Muse has been updated and now offers support for contact forms

### CSS

The group behind the CSS standard is set to extend the language to support defining and calling variables

### iOS

### iOS and Android lead mobile development

Mozilla has released the results of its mobile developer survey. It shows that web, followed by iOS, is the main focus, with Android in third place. Only 3% consider BlackBerry and Windows Phone to be important platforms to focus on. The survey also showed that jQuery is the most popular tool for building mobile websites.

## Twitter in numbers

The Twittersphere boasts a huge footprint across the Web. Here's a quick look at the micro-blogging platform in numbers

**BORN** 2006 **465m** accounts

**175m** tweets per day **108m** accounts in the US alone

TOP 3 countries (by account)  
**US, Brazil, Japan**

**MOST POPULAR**

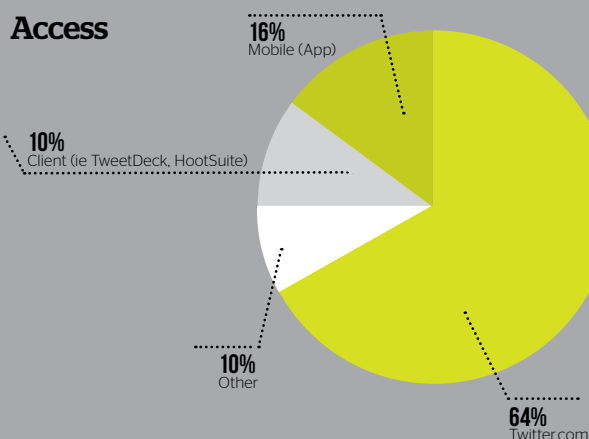


**LADY GAGA**

28,902,048 Followers

As of 30 August 2012

### Access



Source: infographiclabs.com



## COMMENT

**Pete Simmons**

Director at Terror Designs Ltd

“The changes to the Twitter API see increased security and a limit on the number of calls an application can

make. For me this means I have to rework a significant amount of code to enable the authentication layer in some of my apps.

For the wider community, this means developers have to think carefully about how much data their app is pulling and the frequency at which it obtains it; there may have to be a level of caching implemented in order to prevent an app making a huge number of API calls. The reduction of API calls from 350 to 60 per hour should be okay for most developers, but apps that use real-time updates may be affected. No word is out on if an application can use a general authentication or if authentication needs to come as a user input, but some analytics apps could be affected by this extra layer of security.”

## Twitter Cards

What are they and why you need them



Twitter Cards is a new feature that allows users to 'attach media experiences to tweets'. What are media experiences? Well, they are effectively content from external links. It is an extension of a link found in a tweet, giving users a preview, with more information that will encourage them to click-through.

Users simply need to add a few lines of HTML to a web page. Then those who tweet links to your content will have a 'card' added to the tweet that's visible to all of their followers.

Sounds good, but what advantages will they actually offer? First, it can give developers control of how their content is displayed within tweets. Plus, it will hopefully drive traffic to a site and encourage more people to follow. As with all Twitter content it still needs to enact the primary function of engaging the reader, but the addition of more content

should instantly improve the chances of a user clicking through.

There are three card types that can be attached to tweets, each offering something slightly different. Summary is the default card option, and this includes a title, description, thumbnail image and Twitter account attribution. Photo is a tweet-sized photo, effectively displaying an image, while player is a tweet-sized audio/video player card.

What can they be used for? Users can add a variety of content including posts, articles, and photos, and Cards have the obvious potential to become a promotional, or even sales tool with the addition of products or services.

There are a few dos and don'ts that need to be observed to ensure users get the full Twitter Card experience. For a more detailed look at Twitter Cards, pay a visit to [dev.twitter.com/docs/cards](http://dev.twitter.com/docs/cards).



## Discussing the hottest topics in the web design world

If you have a creative project, new web product or great designer story, contact the editorial desk

✉ [webdesigner@imagine-publishing.co.uk](mailto:webdesigner@imagine-publishing.co.uk) 🐦 @WebDesignerMag

# New Twitter API: friend or foe?



The introduction of the new Twitter API sees the creators of the micro-blogging platform take tighter control of its assets. But what lies behind the decision and how will it effect you?

**T**he micro-blogging sphere is owned by Twitter. There are few that can even compare, and for this very reason it is a supplier of endless comment and opinion.

According to the invaluable Twitter resource, [twopcharts.com](http://twopcharts.com), there are over 600 million registered Twitter users with around 35-40,000 new accounts being created every hour.

The sheer number of users that are actively sending out tweets may not be anywhere near the figures stated, but even a conservative estimate would place the number at well over 100 million active users.

The introduction of the new Twitter API, Twitter API 1.1, looks set to have an impact on developers and designers who have been actively using this vast library of content. The Director of consumer product at Twitter, Michael Sippey (@sippey) recently outlined the official stance on the new API. Writing on the official Twitter blog he revealed changes to the API, stating that twitter were to 'introduce stricter guidelines about how the Twitter API is used.' He

also went onto say why they were making the changes.

The changes include:

- **Required authentication on every API endpoint**
- **A new per-endpoint rate-limiting methodology**
- **Changes to the Developer Rules of the Road, especially around applications that are traditional Twitter clients.**

So what does this actually mean?

Twitter wants to offer a more consistent experience and have greater control of its product. Currently applications can access endpoints, which means that apps can get information from Twitter without Twitter knowing who they are. The purpose of authentication, according to Twitter, is to prevent malicious use. In addition to authentication they are going to introduce a limit on the number of calls from 350 per hour to 60 per hour.

Alongside these functional changes they are also changing their Developer

Rules of the Road. Display Guidelines will become Display Requirements, which means that tweets will have to look a certain way outside of Twitter. Other changes require developers to acquire certification for pre-installed client apps and those that use large amounts of data to work with Twitter directly. For a more complete look at the changes, visit [bit.ly/PuTmyv](http://bit.ly/PuTmyv).

The changes have brought about a swathe of opinion, especially from developers, who are not particularly happy with them.

Writing on his blog Instapaper creator Marco Arment makes some very relevant and scathing remarks about the update. He says: "Effectively, Twitter can decide if your app is breaking a (potentially vague) rule at any time, or they can add a new rule that your app inadvertently breaks, and revoke your API access at any time. Of course, they've always had this power. But now we know that they'll use it in ways that we really don't agree with."

Arment also goes on to say, "Twitter has proven to be unstable and

unpredictable, and any assurances they give about whether something will be permitted in the future have zero credibility. I sure as hell wouldn't be building a business on Twitter, and I don't think I'll even build any nontrivial features on it anymore."

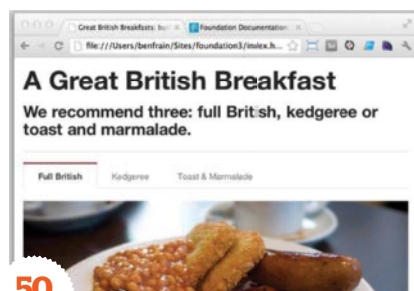
The beauty of Twitter is that, as a platform, it is powered by the people, for the people. Without its vast user base Twitter simply would not exist. However, users do not get to choose how that information is used, and this could be construed as censorship. Does Twitter have the right to choose how it distributes user-generated, or our, information? Of course it does, but if it starts upsetting developers and users then there is the distinct possibility that such people will look for an alternative. Remember, Twitter has only been around for six years, and if it only takes six years to build an empire - where will Twitter be in 2018? Like all empires it will eventually crumble; can you remember how popular Digg used to be? API 1.1 might just end up being the beginning of its downfall.

# On the free CD

112 Discover what your latest disc has to offer

A comprehensive collection of free designer resources!

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- 20 Sabotage grunge vectors
- Xerker font & much more!



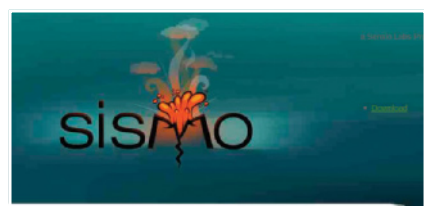
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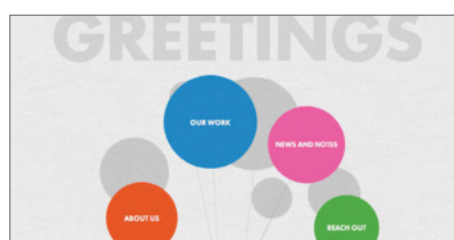
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Learn how to easily test your PHP projects using SensioLabs' excellent Sismo suite



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**Cutting-edge features, techniques and inspiration for web creatives**

Chat with the team and other readers and discuss the latest tech, trends and techniques. Here's how to stay in touch...

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# This issue's panel of experts

Welcome to that bit of the mag where we learn more about the featured writers and contributors...

Find out how to produce HD imagery and create top-class typography



Adam Smith

Adam is the resident expert on our sister publication **Advanced Photoshop**. This issue he shares his knowledge of Photoshop CS6 and offers 20 of the best tips, tricks and techniques. Find out how to produce HD imagery, use Smart Objects and create top-class typography. **Page 42**



Jeffrey Way



Jeffrey is a developer, evangelist, instructor and author who works for Envato. This issue he tackles the latest code editor that all the 'cool kids' are turning to, Sublime Text 2. He offers 25 essential tips and tricks that you need to know. **Page 84**



Mark Shufflebottom



Mark Shufflebottom is the programme leader of BA (Hons) Digital Media Design at Bournemouth University and an Adobe Education Leader. In this issue he dives into Adobe Edge and reveals how to create rich motion graphic animation. **Page 60**



Sam Hampton-Smith



A keen supporter of web standards, Sam loves getting the most out of HTML and CSS. In part two of his friend-finder app he demonstrates how to use JavaScript to plot friends on an interactive map in a phone browser. **Page 66**

Pete Simmons



Pete is a digital marketing manager for Lionhead Studios who also specialises in front-end development and PHP. This month Pete demonstrates how to create a custom WordPress plug-in populated with author info to add to any page. **Page 54**

Ben Frain



Ben Frain is a freelance front-end developer and tech writer. This issue he tackles the latest version of ZURB's responsive framework, Foundation 3, and demonstrates how to create responsive prototypes. **Page 50**

David Howell



David has over 20 years experience in the industry and has seen the web develop from its humble beginning to the massive presence it is today. This issue he reveals the secrets of three inspirational sites in Lightbox. **Page 22**

Kieron Howard



Kieron is a web developer that resides in the Imagine Publishing Interactive department and loves to work with the latest technologies. This issue he takes a closer look at the Sismo continuous testing suite. **Page 92**

Steve Jenkins



Steve is the Features Editor on **Web Designer** and is always looking out for the latest tools, techniques and design superstars to keep readers at the forefront of online creativity. He talks to Tokyo agency BIRDMAN in the latest Pro file. **Page 32**

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## web designer

Imagine Publishing Ltd  
Richmond House, 33 Richmond Hill  
Bournemouth, Dorset, BH2 6EZ  
+44 (0)1202 586200  
Web: [www.imagine-publishing.co.uk](http://www.imagine-publishing.co.uk)  
[www.webdesignermag.co.uk](http://www.webdesignermag.co.uk)  
[www.greatdigitalmags.com](http://www.greatdigitalmags.com)

### Magazine team

**Editor Russell Barnes**  
[russell.barnes@imagine-publishing.co.uk](mailto:russell.barnes@imagine-publishing.co.uk)  
01202 586272

**Editor In Chief Dave Harfield**

**Features Editor Steve Jenkins**  
[steve.jenkins@imagine-publishing.co.uk](mailto:steve.jenkins@imagine-publishing.co.uk)  
01202 586233

**Designer Daniel Duke**  
**Senior Sub Editor Adam Millward**

**Sub Editor Ben Martin**

**Head of Publishing Aaron Asadi**

**Head of Design Ross Andrews**

### Contributors

Andy Betts, Sam Hampton-Smith, Ben Frain, Thord D Hedengren, Kieron Howard, David Howell, Mark Shufflebottom, Pete Simmons, Louis Simoneau, Pete Simmons, Adam Smith & Jeffrey Way

### Advertising

Digital or printed media packs are available on request.

**Head of Sales Hang Deretz**  
01202 586442  
[hang.deretz@imagine-publishing.co.uk](mailto:hang.deretz@imagine-publishing.co.uk)

**Advertising Manager George Lucas**  
01202 586421  
[george.lucas@imagine-publishing.co.uk](mailto:george.lucas@imagine-publishing.co.uk)

**Senior Account Manager Nick Marrow**  
01202 586419  
[nick.marrow@imagine-publishing.co.uk](mailto:nick.marrow@imagine-publishing.co.uk)

### Cover disc

**Head of Digital Mat Toor**  
**Digital Projects Co-ordinator Steven Litton**  
**Multimedia Editor Matt Deebie**  
[WDxtrahelp@imagine-publishing.co.uk](mailto:WDxtrahelp@imagine-publishing.co.uk)

### International

**Web Designer** is available for licensing. Contact the International department to discuss opportunities.

**Head of International Licensing Cathy Blackman**  
+44 (0) 1202 586401  
[licensing@imagine-publishing.co.uk](mailto:licensing@imagine-publishing.co.uk)

### Subscriptions

**Head of Subscriptions Lucy Nash**  
[subscriptions@imagine-publishing.co.uk](mailto:subscriptions@imagine-publishing.co.uk)  
To order a subscription to **Web Designer**:  
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### Circulation

**Head of Circulation Darren Pearce**  
01202 586200

### Production

**Production Director Jane Hawkins**  
01202 586200

### Founders

**Group Managing Director** Damian Butt  
**Group Finance & Commercial Director** Steven Boyd  
**Group Creative Director** Mark Kendrick

### Printing & Distribution

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0203 148 8105

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# Welcome to the issue

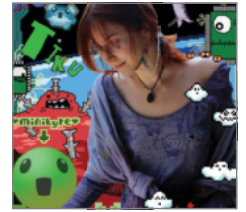
## THE WEB DESIGNER MISSION

To be the most accessible and inspiring voice for the industry, offering cutting-edge features and techniques vital to building future-proof online content



Russell Barnes

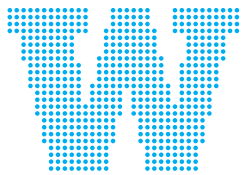
## Highlight



Games are a powerful outlet of expression, because all arts merge together to create something radically new

Nathalie Lawhead reveals the inspiration behind the unique and intriguing TetraGeddon  
Page 28

## Photoshop: as relevant as ever

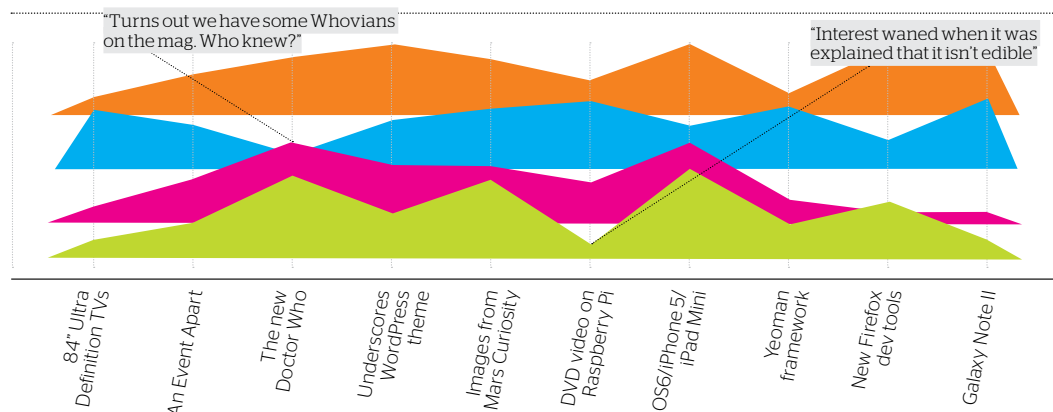


Welcome to the latest issue of Web Designer magazine. As exciting as it was to have WordPress co-founder, Matt Mullenweg, as guest editor for our 200th issue, it's great to be back in the hot seat. This month we travelled East to the land of the rising sun to spend time with the creative geniuses at BIRDMAN. As well as running us through the creative process for their incredible Intel 'Ultrabook Pop-Up Theater' promotion (look it up on YouTube - it's inspired), what's really interesting is their continued love and allegiance to Flash. You can find the article on pages 32 to 37.

Our cover story this month looks at one of the most valuable creative assets around, Photoshop. While it's always been an integral part of web creation, CS6 can do more than ever to help us deliver stunning front-end content. We've collected 20 of the most vital tips, tricks and techniques to show you how professionals get commercial results. You'll find everything from tips on efficient workflow, tricks for features like Layer Comps, and techniques to show you how to automate key processes. We've borrowed the talents of **Advanced Photoshop's** Adam Smith especially. Aren't we good to you? You can check out his feature starting on page 42, and can find more at [www.advancedphotoshop.co.uk](http://www.advancedphotoshop.co.uk).  
Russell Barnes

Photoshop has always been an integral part of web creation

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## Excitographic

Plotting the features that got us in a frenzy over the month...

Steve Jenkins, Features Editor  
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Turn over to the contents to discover what's going to get you excited this issue...



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